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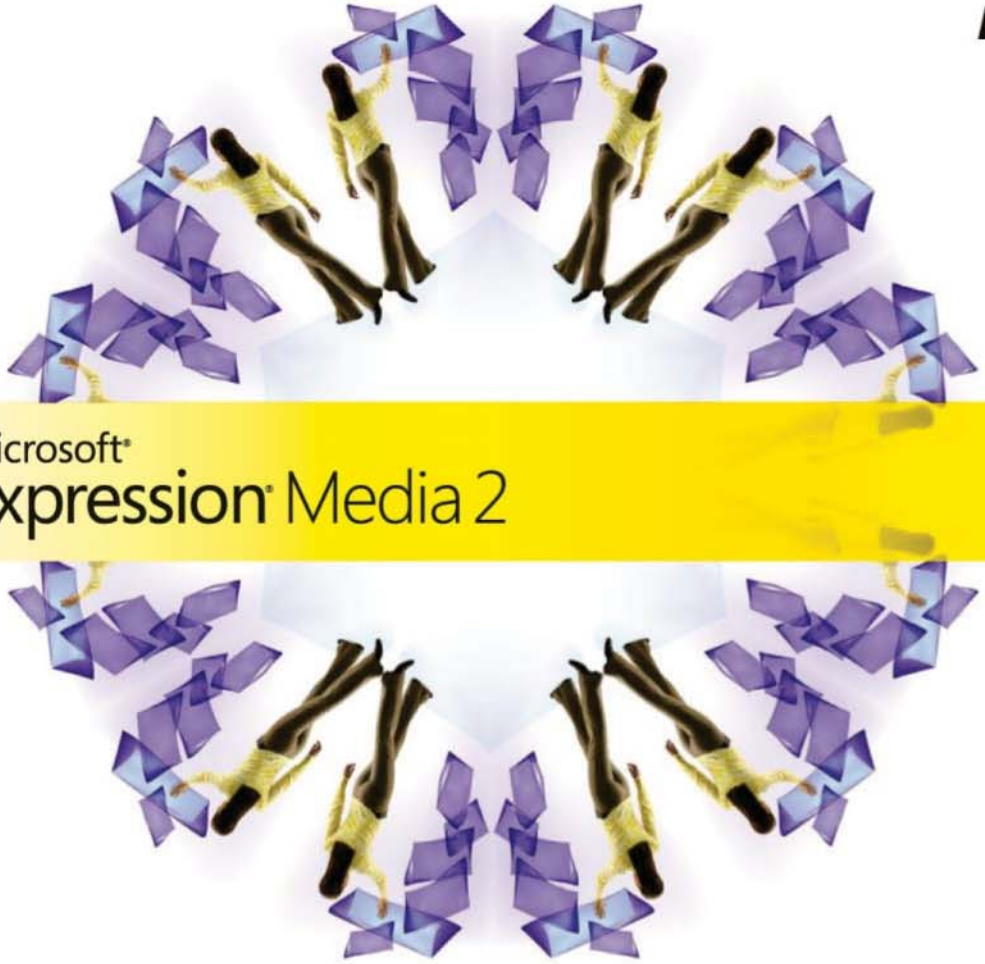

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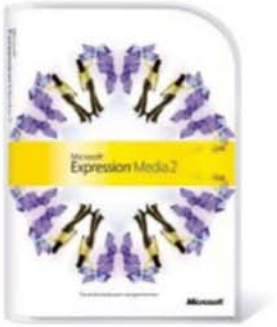

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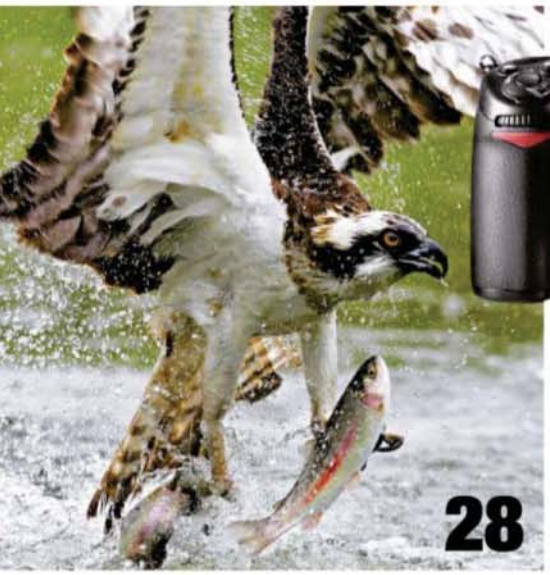

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Uncap your lens and join Nikon professional photographers Bill Durrence and David Tejada on a sizzling trek to California's Death Valley National Park! You will encounter one photo op after another as you travel amid the Park's diverse geography, unique desert wildlife, historic sites and clear night skies.

Begin your journey by watching the sunrise over Zabriskie Point, an area located in the Amargosa Mountain Range and known for its remarkable erosional landscape (many will also recognize this locale from the cover of U2's album *The Joshua Tree*). Next stop will be Devil's Golf Course, which you will soon find out is not actually a golf course but instead a large salt pan with a jagged terrain comprised of salt crystals (the name stuck after a 1934 National Parks guide book stated that "only the devil could play golf" on its surface). Your camera will meet even more otherworldly landscapes when you visit the Badwater salt flats, home to hexagonal saucer-shaped landforms created after the salty pan dries and the salt crystals expand. The Badwater area is also notable for containing the lowest point of elevation in North America at 282 feet below sea level. Next, arrange colorful compositions at Artist's Drive and Palette, a collective rock formation renowned for its many-hued facades caused by the oxidation of various metals. End your day with stunning sunset panoramas at Dante's View, a truly memorable vantage point showing the sceneries of Badwater Basin and Telescope Peak, among others.

The following day, capture the sun as it rises over Stovepipe Wells sand dunes, a 14-square mile expanse of rippling land, often said to be the most photographed sand dunes in the world. Journeying on to Ubehebe Crater, prepare to encounter a truly magnificent sight when your lens meets this half-mile-wide volcanic crater. The majestic vistas continue at the Mesquite Flat Dunes, a landscape so picturesque that it has been used as the backdrop for many Hollywood films, including the *Star Wars* series.

A stop at Titus Canyon is sure to fill your frame with even more stunning images. A deep, narrow gorge cut into the Grapevine Mountains, Titus Canyon is home to rugged terrain, colorful rock formations, petroglyphs, a ghost town, rare plants and astounding canyon narrows. Offering out-of-this-world views in a truly unique atmosphere, Death Valley National Park is a must-see locale for every photographer!

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HORSESENSE

I love shooting rodeos, and people often ask how to get good photos at what seem to be impossibly fast-paced events. I tell them to follow these rules:

■***Think small and daytime.*** *Hometown rodeos let you get up close and personal. Often, you can stand right outside the arena fence, where you'll get everything except run over. And daylight allows the combination of very fast shutter speeds and small apertures.*

■***Get full-time focus.*** *Set your camera to "servo" or "continuous focus" mode. This way, the camera will constantly adjust autofocus on the moving subject until the shutter fires.*

■***Get long.*** *I use a 300mm f/4 lens on my Nikon D200 because it's light enough to handhold, yet it covers most of the action in most arenas, which typically are about half to two-thirds the width of a football field.*

■***Use a high ISO.*** *When shooting handheld with a long lens, you need a fast shutter speed to beat the blur of camera shake and to stop the action. For that, a high ISO is key. At ISO 400 in full sun, you can shoot at f/8 and 1/1000 sec. But even better is ISO 1600 because it yields f/11 at 1/2000. That small aperture increases the depth of field, so you'll still get a sharp shot in case your autofocus was locked onto the horse's nose instead of the rider's. And any increase in noise with a high ISO can actually enhance the look of gritty subjects like rodeos.* Gregory Monroe
Littleton, CO

Go for the gold

I've found a great way to add wonderfully rich, golden tones to photos before taking the picture (instead of afterwards in software). I paint cards with watercolor paints and use them to set a custom white balance on my DSLR. The cards are cerulean blue, cobalt blue, or ultramarine blue, depending on the tone I want in the print.

Frank Weng
Flushing, NY

Quick study

I'd like to learn Adobe Photoshop. I bought *Photoshop for Dummies*, and it was useless. I read about half the book and it still hadn't shown me how to do anything useful. Enough explaining things like how to open files! Can you recommend a book that assumes I'm smart and will quickly get me up to speed?

Ronny Richardson
Woodstock, GA

That's easy: *Adobe Photoshop Restoration & Retouching* (3rd Edition), by Katrin Eismann and Wayne Palmer (New Riders, 2006; $35), takes a refreshing, grown-up approach.

Life savor

I found "How Photography Saved My Life" (June 2008) quite inspiring. A few years ago, diabetes caught up with me, and I joined the ranks of the disabled. Somewhere between boredom and depression, my interest in photography reawakened. I now shoot with a Canon EOS Digital Rebel XTi, and while my mobility is limited, my camera has reopened a door to the world. *John M. Williams*
Hanahan, SC

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GREGORY MONROE

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By John Owens

WHIRLED TOUR

Lessons from an all-around photographer

Everen T. Brown wants to photograph it all.

First, he means *everywhere*. Over the past 22 years, this 48-year-old Salt Lake City resident has traveled more than 1.3 million miles to 135 countries and both poles.

Second, he means *everything*. As in all 360 degrees of a scene. And for that he's enlisted an offbeat old film camera that shoots 360-degree panoramas. It's called the Globuscope. "When I first saw the camera, I fell in love with its images," he says. "It's real 'you-are-there' photography."

Basically, the Globuscope is a 35mm camera set on a rotating pedestal and covered with a dome with a slit. Press a button, and the spring-loaded contraption spins around, exposing 6.25 inches of film with every revolution. It captures what you would see if you spun around with your eyes wide open.

"I wanted to slow down and see the world," says Brown. "With the Globuscope, I have to slow down, because it isn't a question of which part of a destination I'm going to shoot. I'm going to get everything."

Unlike the rest of us, Brown can't select just a slice of a scene. If there's a parking lot directly behind that great vista of the Grand Canyon, the 360-degree eye of the Globuscope captures it.

It leads to challenges that most of us never have to consider.

While most photographers can shoot from the edges of a scene, the Globuscope requires, as Brown puts it, "total immersion." He goes into the Grand Canyon. Into Peru's Machu Picchu. Into the heart of Great Britain's Stonehenge.

"I'm always looking for that center spot," he says. "I have to get into the middle of the action."

Finding the shot is often more difficult than taking it. The camera is totally manual, with two speeds—a 1-sec rotation for an effective shutter speed of 1/250 sec, and a 6-sec rotation, which is effectively 1/40 sec. Apertures range from f/3.5–16. Brown typically shoots Kodak Gold 100 print film, with a 36-exposure roll delivering up to eight 360-degree images.

Viewfinder? There isn't one.

"I compose in my head," says Brown. He simply holds the camera over his head and fires. (If it were held at eye level, the Globuscope would capture the photographer's face.)

Tripod? Forget it. "I just suck in my gut and hold really still," he says. His technique has worked while shooting aboard an elephant in India, an inflatable boat in Antarctica, and a zero-gravity flight above the earth.

Made in New York by the Globus Brothers for about 20 years starting in the early 1980s, Globuscopes are now collectibles, with one recently offered on eBay for $3,100.

But for Brown, this kooky camera isn't a novelty; it's become his profession. He makes his living licensing images to websites and digital publishers who use software to give the photos a virtual-reality feeling.

In fact, Brown himself is taking that high-tech route, and has digitized images from around the world to create what he calls "The 360 World Atlas." A DVD selling for $70, direct (www.360atlas.com), it will include more than 1,200 "virtual tours," as well as facts about the places featured and travel information. Covering

EVEREN T. BROWN (3)

everything from South Georgia Island to North Korea, Brown expects his DVD to be a high-tech education/travel/photography blockbuster.

But if he's such a tech wizard, why shoot with an old, wind-up, film camera? Why not get a state-of-the-art DSLR and then use stitching software to produce a 360-degree view?

"To me, there's magic in capturing one instant in time in one frame," he says. "When you're stitching, time passes between frames. People move, clouds move."

In addition, he can scan the film and run the files through an off-the-shelf inkjet printer to produce 10-inch-by-6-foot prints.

Pretty amazing.

"Someday," says Brown, "digital cameras will catch up."

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2008

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OUR EDITORS' PICKS

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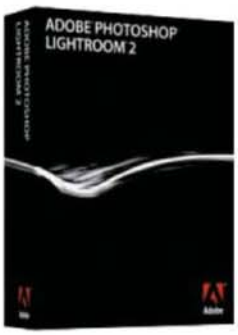
Wide-format Winner

$800, street ■ www.epson.com

You shouldn't mess with a good thing, and after four years with the Stylus Photo 2400 in its line, it seemed Epson didn't plan to. Until now. The new 13-inch-wide Stylus Photo R2880 takes advantage of the same great print engine of the higher-end 880-suffixed models and the same pigment-based UltraChrome K3 ink set. It's the second printer to include Epson's Radiance technology, which the company says creates smoother color transitions and reduces grain. For a full test, see www.PopPhoto.com. **HOT:** Long-life prints up to 13x19 inches (13x44 inches using the roll-feed option), eight-ink system for a wide color gamut. **NOT:** You have to switch manually between matte and photo black, there are no card slots for quick, computer-free printing, and it's fairly pricey.

In Control $299, street ■ www.adobe.com



Adobe Lightroom 1.0 freed photographers to work in RAW without laboring in Photoshop, but its major drawback was that it limited you to global fixes. Not anymore. The biggest improvement in Lightroom 2.0 ($99 as an upgrade from 1.0) is the local adjustment brush for working on one area of your photo at a time. **HOT:** Keywording and collecting are easier, a new gradient tool mimics a graduated filter, and sharpening is more useful—now you can sharpen on export, not just when you print. **NOT:** Adobe will no longer add new cameras to Lightroom 1.0, so if you get a new camera, you'll have to buy this upgrade right away.

HOW-TO

Bring a camera on an adventure

with Argus Camera's Bean, a 5-megapixel digital camera that's also a carabiner. It's rugged and can be clipped onto just about anything. ($70, street; www.arguscamera.com/products/cameras/bean5.html)

Direct your flash exactly

where you want it to go with the Presslite VerteX, a handy, moveable, dual reflector for your accessory flash. ($35, direct; www.presslite.com)

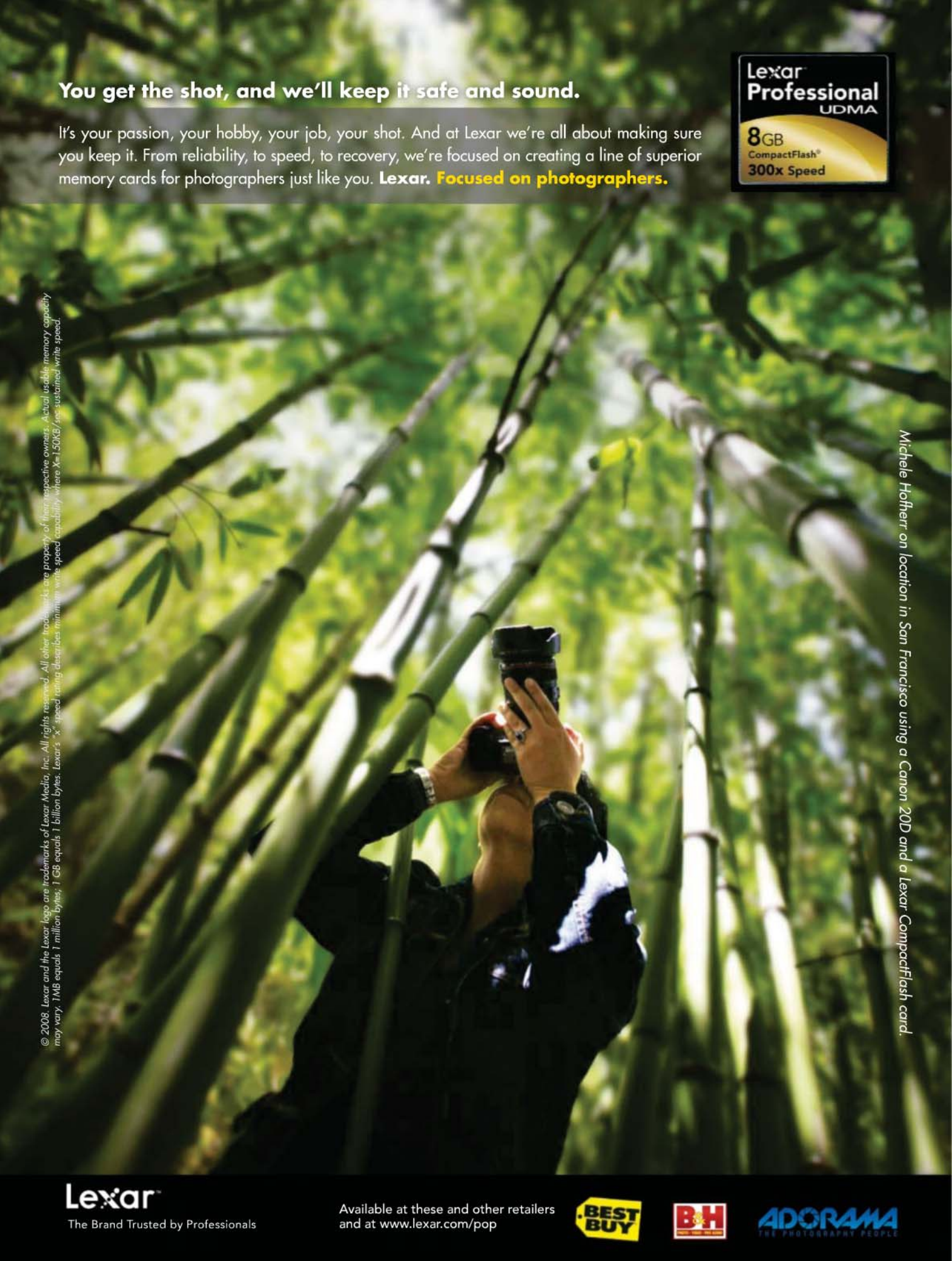
Feel nostalgic whenever you

check the time with unique, vintage box-camera clocks handmade by artist Debra Dresler. (Various styles, starting at $145, direct; www.strokeofart.com)

Take aerial photos and video

with FlyCamOne2 Micro Video Camera. Small and light enough to mount on model airplanes and kites, it can record up to 30 minutes of video. ($100, direct; www.hobby-lobby.com/video-camera.htm)

DIEGO CERVO/ISTOCKPHOTO (LCD IMAGE)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$20, street ■ www.hpmarketingcorp.com

Upgrade your old tripod or monopod and get the smooth, precise adjustment of a ballhead without the usual bulk. This petite model measures slightly more than 2 inches tall by 1 inch in diameter. Thanks to the hollowed ball, it weighs only 2.6 ounces—yet supports up to 7 pounds. It comes with a cork-covered platform and is ready to go to work.

2. Lally Cap White Balance Aide

$29, direct ■ www.lallyphotography.com/store

Setting the custom white balance on your DSLR usually involves aiming the lens at a white (or 18-percent gray) card and tripping the shutter. It's worth it because in some situations the Auto setting gives you "almost" instead of "automatic." But carrying a white card can be a pain. Enter Lally Cap. Resembling a doll-sized, gray shower cap, it fits on your lens and makes a perfectly calibrated test target. Bonus: It doubles as a flexible lens cap.

3. MilaGrid TeleGrid Telephoto Flash Extender

$30, street ■ www.milagrid.homestead.com

When you put a long lens on your camera, don't you often wish you had a similarly long-range flash? This thin, flexible Fresnel lens may be just what you need to boost the range of your shoe-mounted flash. It attaches easily by hook-and-loop fasteners and concentrates the pop to give you more light where you need it. Think of it as the opposite of a flash diffuser. It's designed to work with telephoto lenses only (70 to 500mm).

4. Delkin Archival Gold BD-R Blu-ray DVD media

$27, direct ■ www.delkin.com

If you have a state-of-the-art computer with a Blu-ray DVD burner, you can save 25GB of data in only 23 minutes on one of these new Blu-ray DVDs. The new medium, which uses a proprietary ScratchArmor coating, can be written at a speedy 4X and holds as much as five conventional DVDs or 33 CDs. Not only are these high-tech disks billed as resisting the effects of heat, humidity, and UV light, but Delkin says they'll also last 200 years.

5. Pelican Camera Protector

$25, direct (additional $5 for DSLR version) ■ www.pelicanproducts.us

If you've ever wrapped a raincoat around your camera to shield it from the weather, you'll understand the Pelican Camera Protector. Sewn from military-grade, waterproof nylon and padded with foam insulation, it lets you shoot in extreme conditions, and it also muffles noise. The DSLR version accommodates lenses up to 7 inches long. —*Jon Sienkiewicz*

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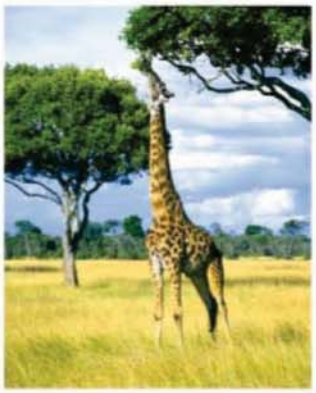

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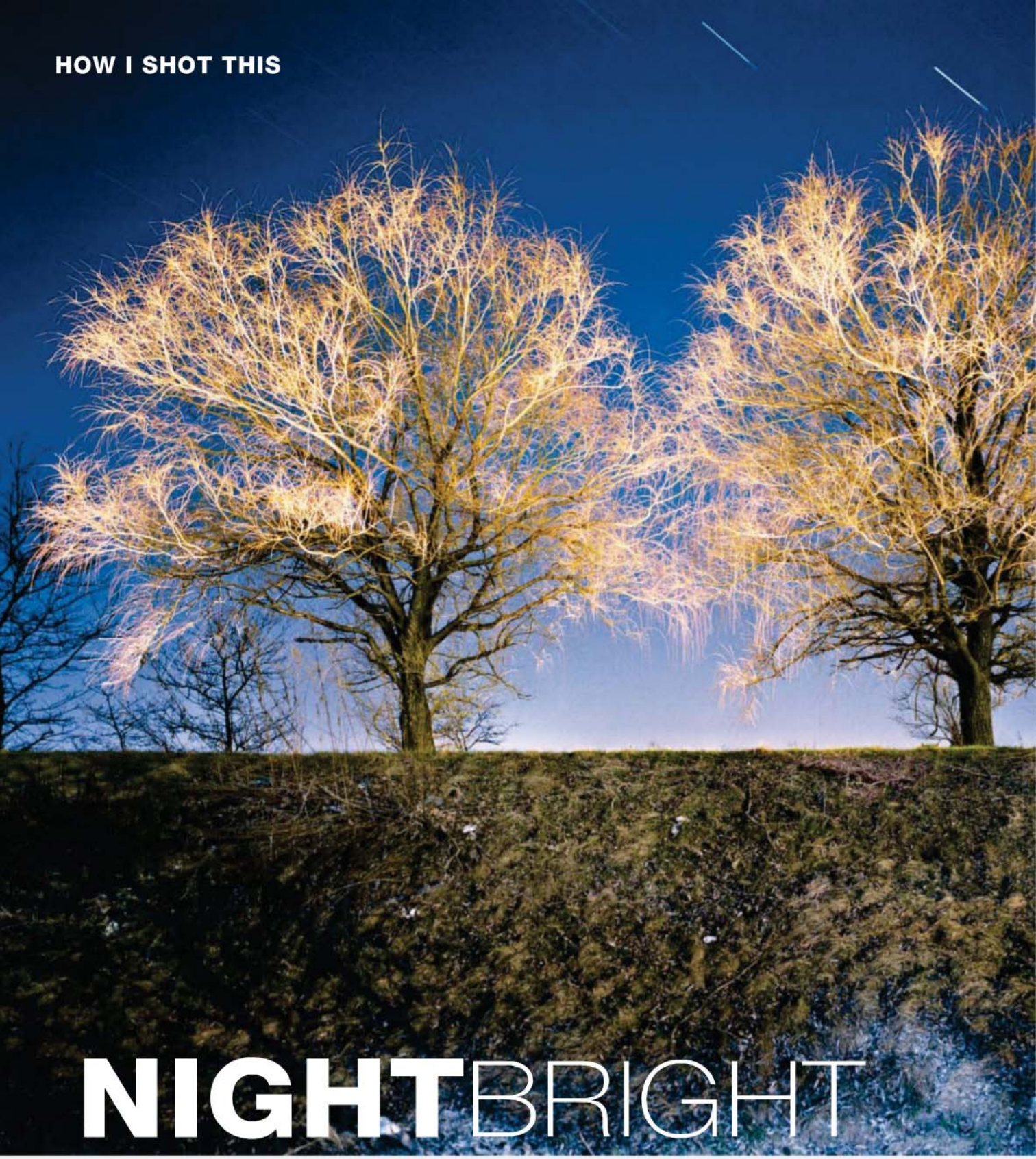
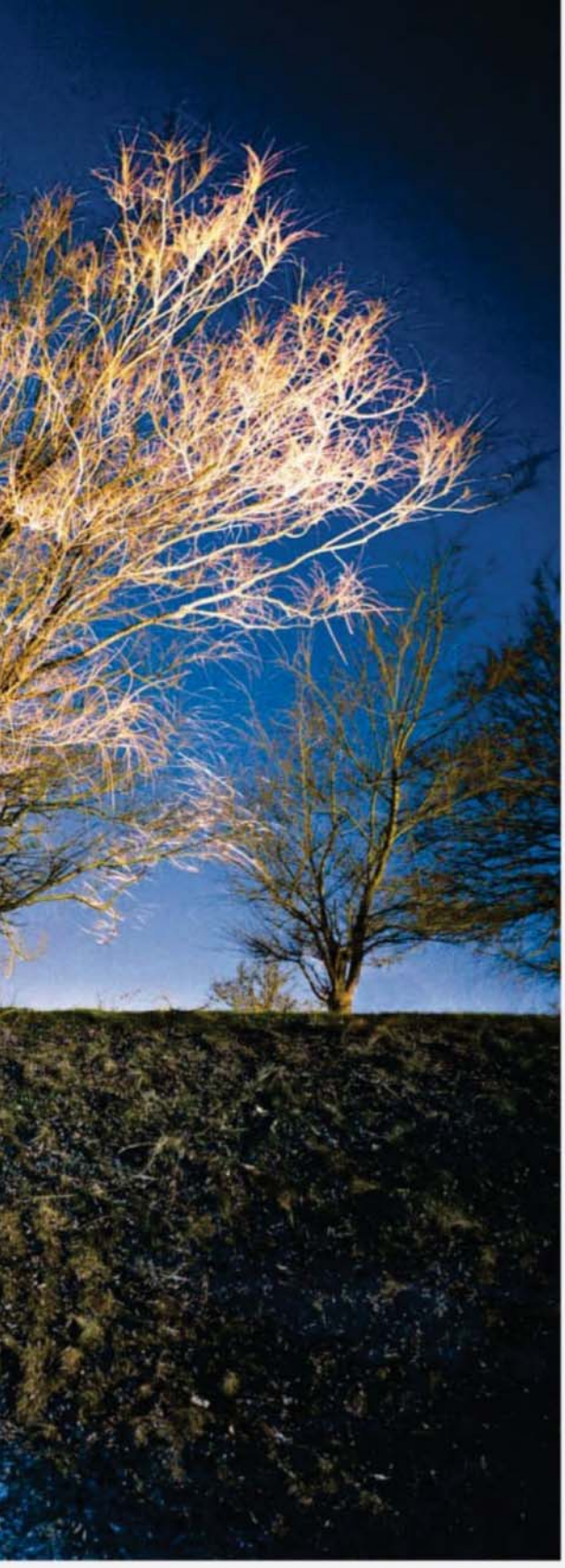


NIGHTBRIGHT

SHOOTING WHEN THE STARS ARE OUT

A recent graduate of the Rochester Institute of Technology, 23-year-old Jarrett Murphy can be found haunting America's roadsides in the middle of the night, looking for great pictures. Despite frequent run-ins with police officers whose blaring lights ruin his long exposures, he continues to find beauty in the everyday landscape. See more of his night photography at www.jarrettmurphy.com.

PHOTOS BY JARRETT MURPHY; INTERVIEW BY DEBBIE GROSSMAN



THE OUTTAKES

1. One branch on the left looks great, but the picture is too dark overall. Where's the magic? 2. This version is getting there but, without the trees fully illuminated, it's just a boring night shot.

Q. What are we looking at here?

A. These are two trees that I noticed—before the leaves come in during the spring, a lot of the trees in Rochester have orange limbs. I don't know what kind they are, but I just noticed it this year. These trees are just off the road, and the orange glow is from the highway's lights, which is just over the hill. If the camera were a bit higher, you would see road signs.

Q. How did you light the scene?

A. For all my photographs, I bring lights with me and go out and light the subjects. I don't need 30 or 40 lights to make it bright—I just move a couple of lights around during the course of the exposure. I have used flashlights and strobe units, but I can't remember what I used for this picture. What you see here is a mixture of ambient light and lights that I brought. This version was about a 10-minute exposure.

Q. What camera and lens did you use?

A. It's a Horseman 450 4x5 camera, with a 65mm Schneider-Kreuznach Super-Angulon lens. The film was Fujifilm 160 NPL, which unfortunately is no longer made.

Q. What makes this the best of the set?

A. For the first three I shot, I was trying to light behind the trees and skim the branches, but it didn't work terribly well. There is some light in the picture, but there isn't really a presence of light. In the final picture, the trees seem to glow on their own.

Q. Any tips for shooting at night?

A. You need your own lightmeter to figure out how bright the ambient light is. To start out, just use the cheapest light you can find, either a handheld flash or a flashlight. The subject wouldn't have to be nature—just find something you're interested in. It might be easier to start with something smaller. With a DSLR, you could move the lights wherever you needed to while you just let the shutter drag. Also, turn off the long-exposure noise reduction and work until you see something you like. When you get it, turn the NR back on and reshoot.

Q. What time was it?

A. All my pictures are photographed between 11 at night and 1 a.m. I have to wait until it gets very late so there will be fewer cars passing by. When I'm lucky, my girlfriend comes with me and keeps me company and helps carry things or explain to the police that we're not doing something bad when they show up. And I'd say they do show up about 20 percent of the time.

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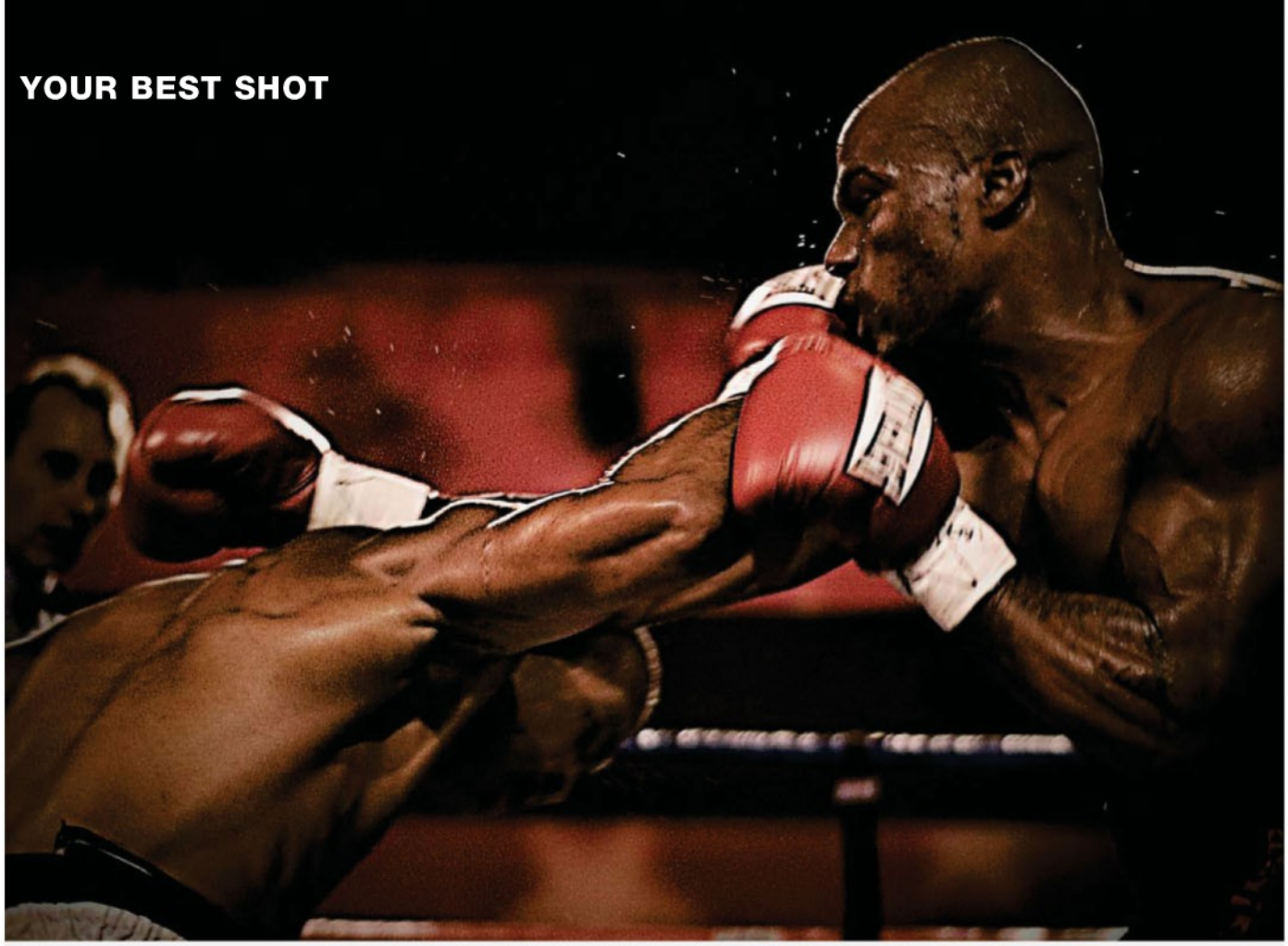
1st Place

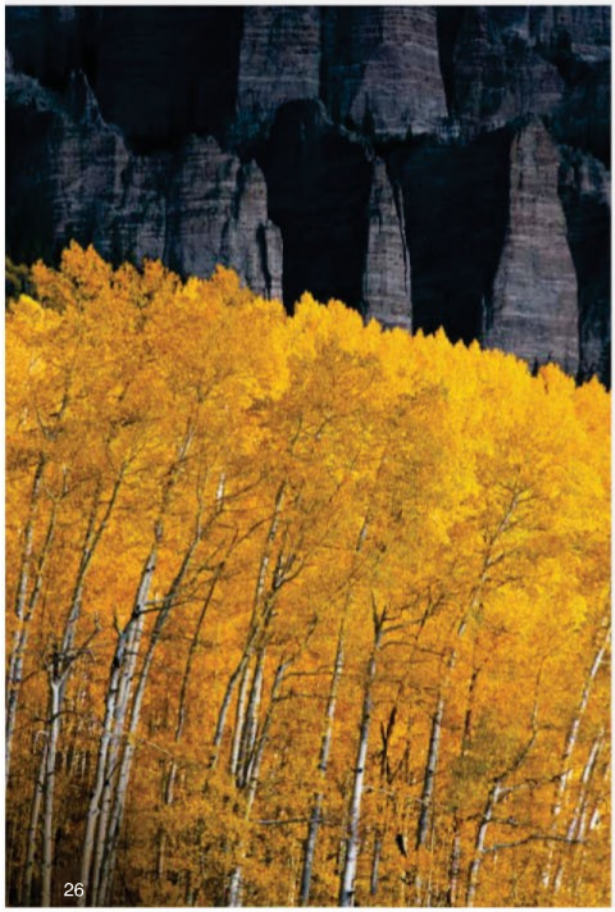
Over the Edge

You don't have to risk your life to get amazing photos, but sometimes it helps. STEPHEN OACHS of San Jose, CA, had to lie on his stomach and extend his tripod over the edge of Horseshoe Bend in Glen Canyon near Page, AZ to get the whole vista in. To make matters more difficult, the 37-year-old software company owner had to deal with high wind, flying sand, and his fear of heights. Oachs is no stranger to getting great images, though—he took 3rd place in this competition last summer for a thoughtful portrait of a primate. See more of his work at www.stephenoachs.com.

Tech info: Tripod-mounted Canon EOS 5D with a 17–40mm f/4 L USM Canon lens and Galen Rowell 3-stop graduated neutral-density filter. Exposure, 1/3 sec at f/16, ISO 100.

Text by Kathleen Davis





2nd Place Knock Out

Sometimes you have to go looking for the subjects, and sometimes the opportunity comes looking for you. Nineteen-year-old college student JONATHAN FANNING lucked out when a boxing promoter noticed some of his action photos and asked him if he'd like to shoot at a fight in his hometown of St. Petersburg, FL. After a couple of bouts, Fanning got a feel for how the boxers moved, and he walked away with this winning shot. **Tech info:** Nikon D1x with 50mm f/1.8 Nikkor AF lens. Exposure, 1/250 sec at f/1.8, ISO 320. Sharpening, lights cloned out, and film-grain filter applied in Adobe Photoshop CS2.

3rd Place Perfecting the Landscape

Technology manager TAD BOWMAN, 35, took about 70 frames of this scene near Silver Jack Reservoir, CO. "It was a windy day with the sun peeking in and out of the clouds," he says. Finally, after an hour and a half, he found the perfect combination of light and wind, proving that it's patience that makes perfect photos. Check out more of his work at www.tadbowman.com. **Tech info:** Tripod-mounted Canon EOS-1Ds Mark II with 70–200mm f/2.8 Canon IS lens. Exposure, 1/13 sec at f/14, ISO 100. RAW conversion and minor adjustments made in Adobe Photoshop CS2.

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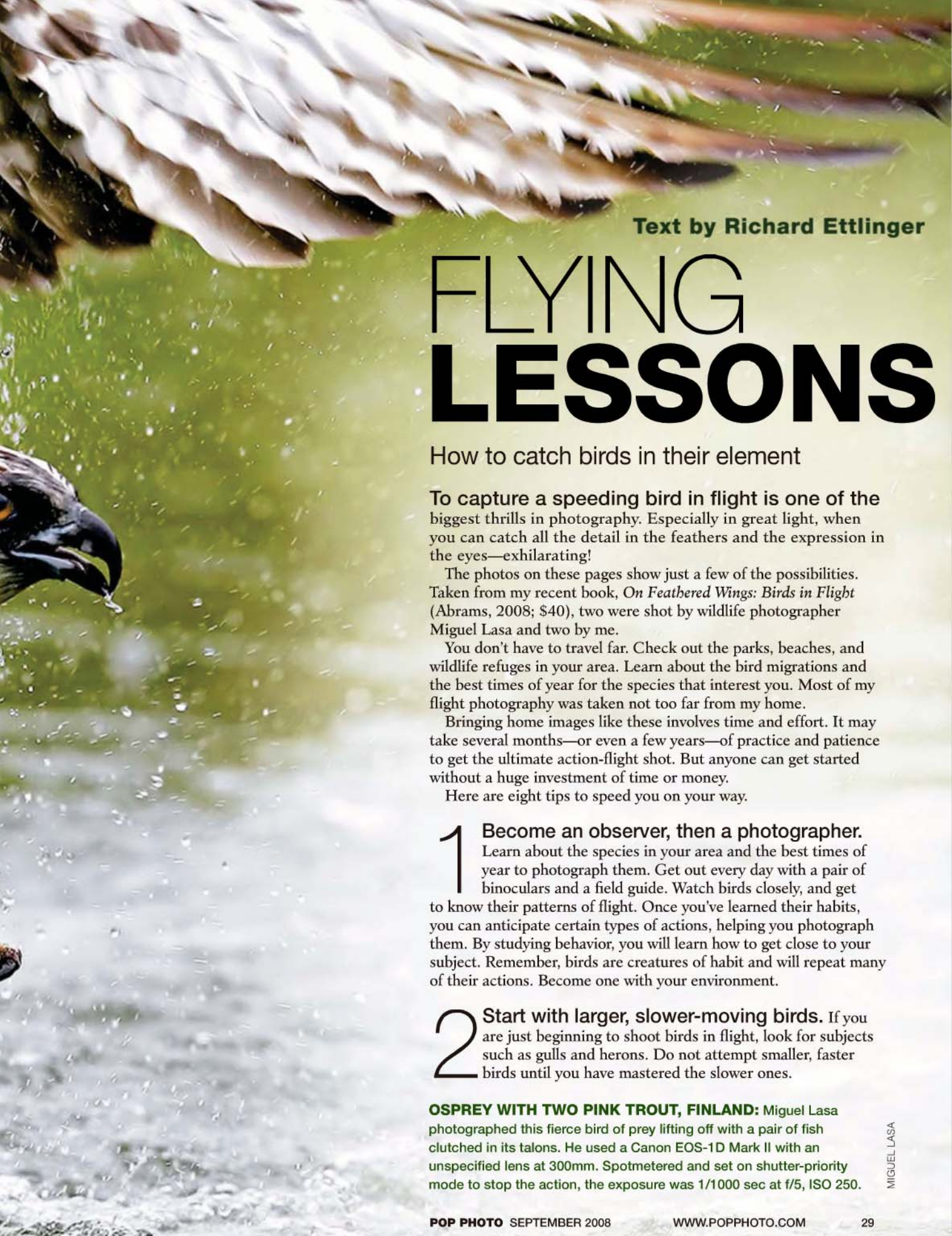


Text by Richard Ettlinger

FLYING LESSONS

How to catch birds in their element

To capture a speeding bird in flight is one of the biggest thrills in photography. Especially in great light, when you can catch all the detail in the feathers and the expression in the eyes—exhilarating!

The photos on these pages show just a few of the possibilities. Taken from my recent book, *On Feathered Wings: Birds in Flight* (Abrams, 2008; $40), two were shot by wildlife photographer Miguel Lasa and two by me.

You don't have to travel far. Check out the parks, beaches, and wildlife refuges in your area. Learn about the bird migrations and the best times of year for the species that interest you. Most of my flight photography was taken not too far from my home.

Bringing home images like these involves time and effort. It may take several months—or even a few years—of practice and patience to get the ultimate action-flight shot. But anyone can get started without a huge investment of time or money.

Here are eight tips to speed you on your way.

1 **Become an observer, then a photographer.** Learn about the species in your area and the best times of year to photograph them. Get out every day with a pair of binoculars and a field guide. Watch birds closely, and get to know their patterns of flight. Once you've learned their habits, you can anticipate certain types of actions, helping you photograph them. By studying behavior, you will learn how to get close to your subject. Remember, birds are creatures of habit and will repeat many of their actions. Become one with your environment.

2 **Start with larger, slower-moving birds.** If you are just beginning to shoot birds in flight, look for subjects such as gulls and herons. Do not attempt smaller, faster birds until you have mastered the slower ones.

OSPREY WITH TWO PINK TROUT, FINLAND: Miguel Lasa photographed this fierce bird of prey lifting off with a pair of fish clutched in its talons. He used a Canon EOS-1D Mark II with an unspecified lens at 300mm. Spotmetered and set on shutter-priority mode to stop the action, the exposure was 1/1000 sec at f/5, ISO 250.

MIGUEL LASA

BARN SWALLOWS, OCEANSIDE, NY: Abundant worldwide, these migratory songbirds inhabit grasslands and agricultural, suburban, and urban areas. Richard Ettlinger photographed this mother feeding insects to her young at Oceanside Marine Nature Study Center using a Canon EOS 10D, 500mm f/4L EF-IS Canon lens and 1.4X EF extender. Exposure, in aperture-priority mode, was 1/750 sec at f/5.6, ISO 400.

RICHARD ETTLINGER

3 Use the right gear.

Your equipment is a key to success for photographing birds in flight. The better your camera body and lens combination, the better your results. Start with a small, light lens, such as a 400mm f/5.6. Get a fast-focusing DSLR body and, as your commitment grows, pay for the best glass you can afford. Leave your tripod at home—shooting with the camera in your hand is essential for capturing consistently good images of birds in flight. A shoulder stock can help steady the lens. And image stabilization, whether built into the camera or the lens, is also a big help.

4 Get in position.

Follow these rules for proper stance and movement before pushing the shutter button:

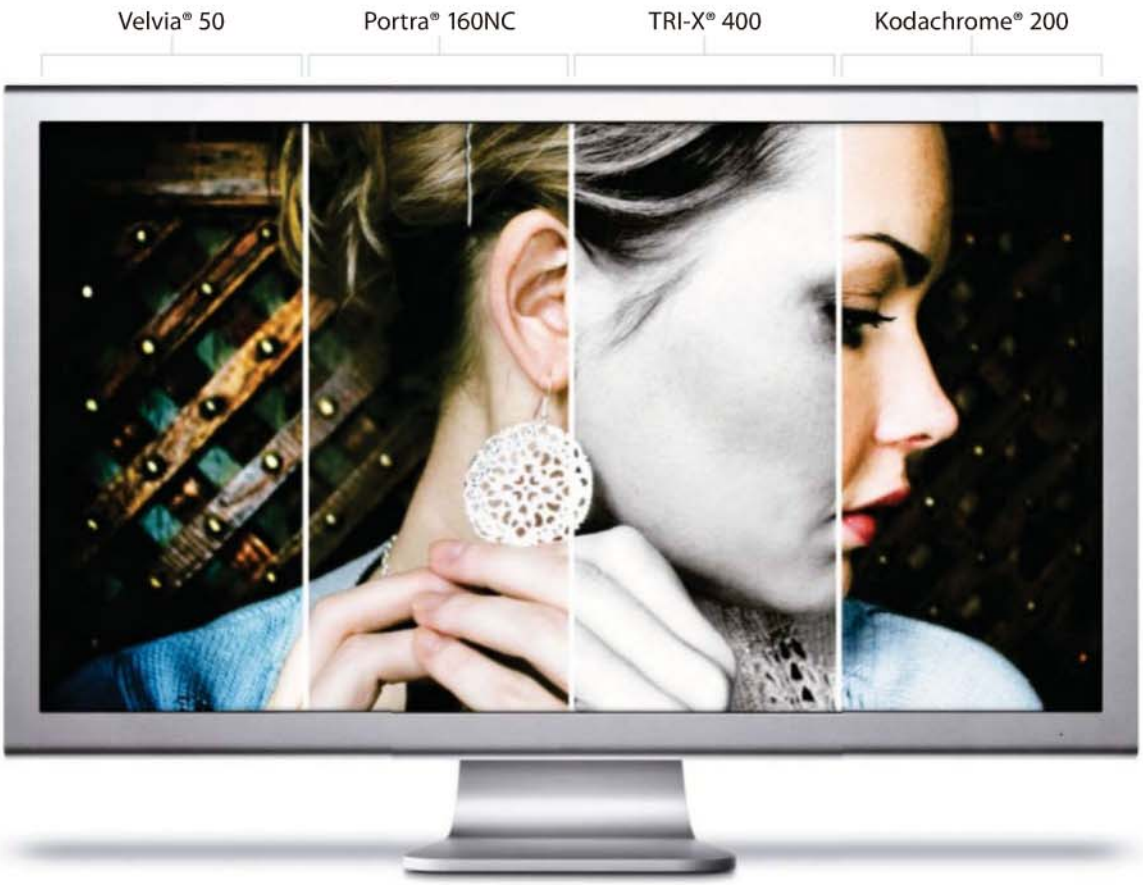
- Spread your feet at least shoulder-width apart to allow freedom of motion while following a subject through the viewfinder.
- Do not hold the camera and lens too tightly; maintain a firm but relaxed grip.
- While panning to follow your subject, avoid sudden, erratic movement. Keep it smooth and follow through the panning while shooting—don't stop when the shutter releases.
- Follow the bird's flight pattern with your eye, not in the viewfinder. This allows for better transfer from spotting to tracking the subject.
- You often will need to aim slightly ahead of the subject, depending on its speed.
- Always have the camera turned on and in a ready position near your chest. That fly-by can happen at any time.

5 Set your exposure.

For birds in flight, the best approach is manual exposure. Meter for the intended subject and it will be exposed properly, regardless of the background. But if you're truly a beginner, start with program mode and bracket until you get the hang of it. In manual mode, use partial or evaluative metering to get a light reading for your subject. I often meter off grass, trees, and shrubs, as well as blue sky. Shutter speed is vital to stop motion—select 1/1250 sec or faster, with an ISO of 320–400.

6 Use autofocus wisely.

Most high-end DSLRs have a mode in continuous autofocus that predicts the focus on a moving subject. With this function, you press the shutter part-way, and the camera continually calculates where the subject will be, adjusting the focus as long as the subject stays in the autofocus area of the viewfinder. This is by far the best way to focus when you're shooting birds in flight.



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BALD EAGLES, ALASKA: Working as a team, these two predators share the burden of carrying a fish (hidden by their bodies in this scene). Photographed by Miguel Lasa using a Canon EOS-1D Mark II and an unspecified lens at 300mm. Exposure in shutter-priority mode, using evaluative metering, was 1/1250 sec at f/5.6, ISO 125, with –2/3-EV exposure compensation.

Use the center AF point only; this is the fastest and best way to obtain focus on the bird's eye, especially on larger birds. For smaller, faster-moving birds, you can use multiple focus points. This will allow the camera to choose an AF point from an array covering a wide area of the frame. On some models you can use as many as 51 focus points. I've found that multipoint focus performs well on solid backgrounds such as blue skies, but doesn't work as effectively on varied backgrounds, such as trees and grasses.

7 Consider the sun and wind. Sunlight is crucial. Late afternoon and early morning are the best times to shoot, when the slanting light makes it easier to catch reflected sunlight in the bird's eye. This is what makes the bird look alive in a photo. Have the sun behind you at all times, with the subject in front of you.

Wind is also an important factor, since it will affect the bird's flight pattern. When they alight, birds always fly into the wind. So keep the wind at your back if you want the bird to face you as it comes in for a landing.

8 Practice, practice, practice! Photographing birds in flight is not easy. Enjoy the experience, and think positive. You may have a high failure rate in the beginning, but if you're persistent and go back again and again, you just may capture the action-flight shot of your life.

An avid birder for more than 20 years, Richard Ettlinger (www.richardettlinger.com) is the author of On Feathered Wings: Birds in Flight *(Abrams, 2008; $40). His work has appeared in* Nature's Best Photography *and* Birder's World *magazines and is currently on view at the American Museum of Natural History. He lives in East Rockaway, NY.*

BLACK SKIMMERS, LIDO BEACH, NY: Nesting by the thousands each summer at Nickerson Beach Park on Long Island, these sea birds settle territorial disputes with razor-sharp beaks. Photographed by Richard Ettlinger using a Canon EOS-1D Mark II and 300mm f/2.8L EF-IS lens with 1.4X EF extender; aperture-priority exposure, 1/1600 sec at f/9, ISO 250.

MIGUEL LASA (EAGLES); RICHARD ETTLINGER (SKIMMERS)

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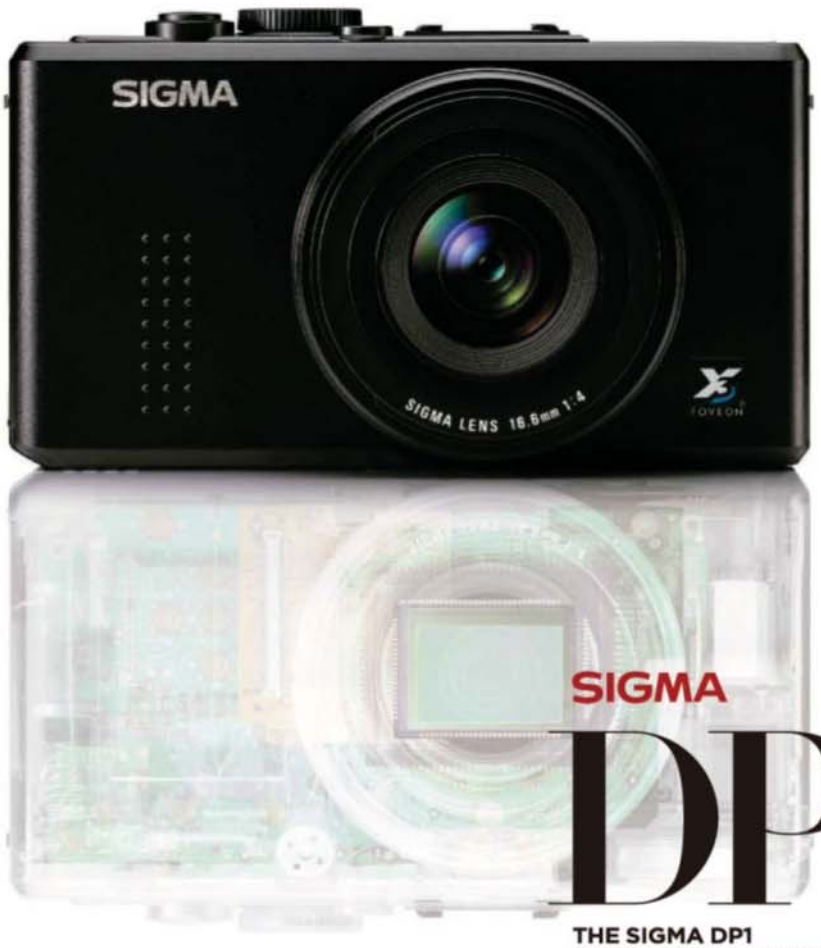

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OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers. Shooting data: SIGMA 18-125mm F3.8-5.6 DC OS HSM, 1/1600 at f5.6.

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

NEW

In New York's Coney Island, the summer sun dances beyond the fence. As summer begins to fade, a group of young men play handball in a dazzling patch of light. This urban scene was captured by a Sigma lens, a compact, high ratio zoom lens designed exclusively for digital SLR cameras that incorporates Sigma's original OS (Optical Stabilizer) function. The use of SLD (Special Low Dispersion) glass and aspherical lenses produces high image quality throughout the entire zoom range. The super multi-layer coating reduces flare and ghosting. This lens incorporates HSM (Hyper Sonic Motor), which ensures a quiet and high-speed autofocus.

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SIGMA

OUR WORLD

His aesthetic charm was more dazzling than the summer sun.

Katsuo Hanzawa / Born in 1945 and a freelance photographer since 1974. With a focus on advertising, Hanzawa has worked on a wide variety of projects ranging from TV CF, magazines, and CD jacket covers. He has published a large number of photo collections including "INDIA," "Happy?," and "Son of the Sun" and has been actively photographing gravure models and singers since 2008.
Photo data: SIGMA 50mm F1.4 EX DG HSM, 1/250 second exposure at F2.8.

KATSUO HANZAWA SHOOTS THE WORLD WITH A SIGMA LENS.

A young man who personifies the unabashed freedom and endless potential of his generation. This captivating portrait was taken by a Sigma lens, a large aperture prime lens with a standard focal length of 50mm, ideal for digital SLR cameras. Boasting a superior peripheral brightness and capturing sharp images with high contrast, the F1.4 enables the photographer to express a wide range of effects ranging from landscapes to portraits with attractively out of focus backgrounds. Molded glass aspherical lens elements help correct possible sagittal coma flare and provide superior optical performance through the entire focusing range. This lens incorporates an HSM (Hyper Sonic Motor), which ensures a quiet and high-speed AF as well as full-time manual focus override.

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TIPS FROM A PRO

Text by Laurence Chen
Photo by Michael Christopher Brown

MAGIC LANTERNS

A burst of color transforms a skyline

Pico Iyer wrote that travel provides the "luxury of leaving our beliefs and certainties at home, and seeing things…in a different light, and from a crooked angle." That's what photographer Michael Christopher Brown, now 28, found in 2005 when he went to China for the first time. Walking around Kowloon, Hong Kong, on his first day, he was fascinated by the scale of the buildings and signs.

"I really felt a connection with the place, even though I knew absolutely nothing about it," he says. "Everything was so huge, so unique in a way I had never seen before, that it had a very powerful effect on me. I had a sense [this] was going to change a lot of things in my life."

He was right: Since then, he's returned on assignment for *National Geographic* and others, and went back this summer to shoot the Olympics in Beijing. (You can see more of his work at www.mcbphotos.com.)

From the beginning, Brown has conveyed the tension between China's rapid modernization and its long history and deeply rooted culture. In the photo above, he juxtaposed Hong Kong's skyline and harbor with traditional-style lanterns.

Here is his advice for translating your insights into photographs.

1 Embrace serendipity. When he's not working on a specific assignment, Brown is a street photographer who connects with what he happens upon. Even though he sees his subjects from the outside, he tries to impart his feeling of what it means to be on the inside, as well. "I'm fascinated by how mysterious and exciting it is walking around the streets," he says. "You follow your instinct and all of a sudden you're blown away by what you find."

2 Go wide. Use a wide-angle lens to frame an expansive scene such as this skyline and harbor. Since our eyes' field of view is almost 180 degrees, this can mimic our perception of vast space, drawing viewers in. A wide-angle lens also makes it easier to proportionally separate foreground elements (such as the lanterns) from one another and from the background. Here, Brown used a Canon EOS 20D with a 16–35mm f/2.8L Canon zoom, set at its widest focal length, a 26mm equivalent. Be sure to keep the camera and lens as level as possible and try to avoid unwanted distortion (sometimes you can reduce it in postprocessing).

3 Layer the sky. Skies can be great blank canvases. Find a strong foreground subject to fill the sky while positioning the horizon to create a frame within your frame (the Rule of Thirds helps). Here, the color of the lanterns pops against the overcast sky, and their angle in the wind makes the picture more dynamic. Both of these factors add to the emotional pull. "China can be very brown, but when you go into the cities, it's very colorful—more growth, more energy, more power," he says.

4 Lean to the right of your histogram. It's easy to forget that foggy, overcast days need more exposure to ensure contrast and shadow detail. Use manual exposure, or dial exposure compensation up +1 EV or so. But be careful not to blow out highlight details. Shoot RAW files to capture as much information as possible, then make the image look the way you want in postprocessing. "I'm always looking at the histogram curve," Brown says. "With RAW, I see where the curve is and let in as much light as I can." RAW format will give you much more flexibility in keeping noise to a minimum, too.

MICHAEL CHRISTOPHER BROWN/CORBIS

SIGMA

OUR WORLD

Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in The New York Times and Los Angeles Times.

Photo data: SIGMA APO 120-400mm F4.5-5.6 DG OS HSM. Exposed for 1/2500 second at f/5.6

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS

A duck settles on the reflecting pool in front of the Lincoln Memorial.
This humorous moment was captured by a telephoto zoom lens that incorporates Sigma's original OS (Optical Stabilizer) function. Compatible with digital SLR cameras, this lens reveals its strength when taking close-up shots. SLD (Special Low Dispersion) coated glass effectively corrects chromatic aberrations. Super Multi-Layer Coating reduces flare and ghosting. The HSM (Hyper Sonic Motor) provides silent, responsive autofocus action and full-time manual focus override.

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TRAVELING PHOTOGRAPHER
By Miriam Leuchter

ALASKA NOW

September is not too late

TRACY ARM: This ice-carved fjord, whose waterfall-laced walls soar as much as 2,000 feet straight up from the water, is home to North Sawyer Glacier and its twin, South Sawyer (above).

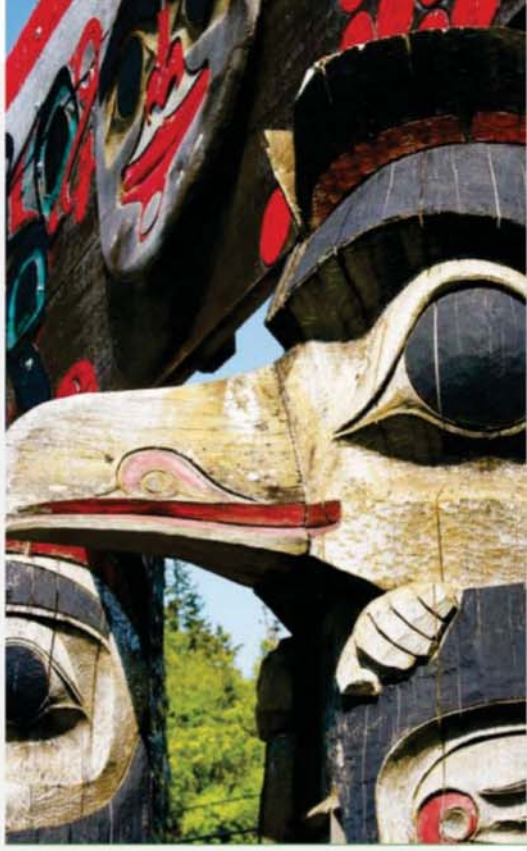
Sure, the days are growing shorter and the air chillier. But humpbacks still ply the harbors, bald eagles swoop above, and glaciers continue to slide. Even as the tourist season winds down, there's plenty to photograph in Southeast Alaska. And if you can't make it this year, it's time to book a trip for next summer.

Big cruise ships are the most popular way to visit. For photographers, though, the best bet is a small-ship cruise, such as the "Alaska's Whales and Wilderness" Pentax-hosted photo tour, which Cruise West (www.cruisewest.com) invited me to take aboard its 84-passenger, 166-foot *Spirit of Discovery* out of Juneau in May.

Onboard, loaded with tips and Pentax equipment to lend, were pro shooters Kerrick James and Julie Quarry. I brought along a Pentax K20D, a variety of lenses (including the 50–200mm f/4–5.6 Pentax DA ED zoom I used for the photos in this spread), polarizing and split neutral-density filters, and a Manfrotto 695 Magfiber monopod to steady my 300mm f/4 Pentax DA* ED (IF) SDM lens.

We explored coves big ships can't reach. Inflatable craft took us to wooded shores. We drifted as whales sounded around us, female harbor seals nuzzled their pups, and bears foraged at water's edge. Knowledgeable "excursion leaders" guided our sightseeing. And we visited with Tlingit people, whose ancestors first discovered this region's natural wonders.

Whether you go on your own or on a cruise, here's a handful of can't-miss photo ops in the Alaska panhandle. Be sure to pack protective gear for your camera—wet weather is the norm. (For more on how to capture Southeast Alaska, visit www.PopPhoto.com.)



KAKE: Originally a Tlingit village, the town lays claim to the world's largest totem pole. Other modern woodcarvings here include this double totem depicting the Eagle and Raven clans (above, right).

Gold-Rush Juneau

Alaska's capital started life in the gold-rush—you can photograph the ruins of the defunct mines on a couple of short and easy hikes just out of town. The busy Perseverance Trail, a 4-mile walk behind the city, leads past abandoned mining equipment and close to Ebner Falls to the Silverbow Basin. From downtown, take Gold Street to Basin Road, which ends at the trailhead. Bring a tripod to cope with the dim light under the tree cover, and to smooth streams and waterfalls.

Glacier Bay National Park and Preserve

Tidewater glaciers and dense forest, humpback whales and Dall's porpoises, bald eagles and tufted puffins, black bears and grizzlies, seals and sea lions and otters—all overlooked by the Fairweather mountain range. This huge park has the scenery and wildlife you came to Alaska to see. You'll need a long telephoto lens (at least 300mm) to get close to calving glaciers and wary creatures, plus a wide-angle lens to capture the sweep of this dramatic landscape. A monopod will help steady your DSLR aboard ship. For info, go to www.nps.gov/glba.

Sitka

Once a center of Russian Alaska, and before that a Tlingit village, Sitka has become a major cruise stop. Photo ops abound: the volcanic cone of Mt. Edgecumbe, Sitka National Historical Park (with a big collection of totem poles), seals and bald eagles competing for fish in the harbor. Kayaking, biking, or hiking will get you closer to nature—or bring your underwater camera housing and go scuba diving or snorkeling (yes, they provide dry suits) with Island Fever Diving and Adventures (www.islandfeverdiving.com).

Tongass National Forest

The world's largest temperate rainforest encompasses more than 26,000 square miles, enveloping most of the Alaskan panhandle and its islands. Sitka spruce, hemlock, and red cedar soar above, while peat bogs called muskegs carpet the ground. A macro lens will capture the details and textures up close. Make some noise while you're shooting—you want the bears to know you're there so they won't be surprised to see you.

For more info, contact the Southeast Alaska Tourism Council, www.alaskainfo.org.

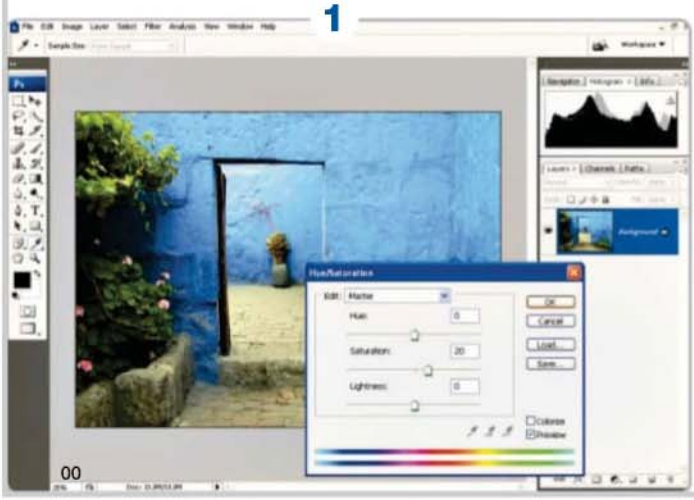
CheapShots

The Photoshop version of a junky plastic camera

Lomography started about 17 years ago when a bunch of photographers in Austria got their hands on a Russian camera called the Lomo LC-A. They loved the extra contrast, saturation, and big vignette that they got with the cheap little camera. Soon a movement was spawned, celebrating on-the-fly, messy, joyous photography. Like any movement that starts small and inspires many, the definition of lomography has expanded, and now includes all kinds of pictures taken with supercheap cameras.

While this digital version may not be the authentic filmic thing, the spirit of fun remains. Here are instructions for creating the Lomo look in Adobe Photoshop, but you can do it in Photoshop Elements, as well—just look for the color and contrast adjustments under the Enhance menu. Remember, the style is mutable, so experiment with these settings until your picture has the lo-fi feeling you want. Don't worry about getting exactly the same effect.

1



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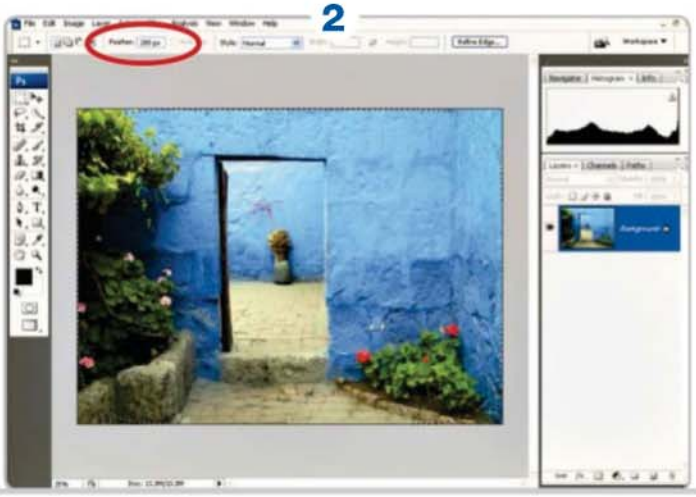


By Debbie Grossman

LINO BELTRAME/FOTOLIA.COM (ORIGINAL)

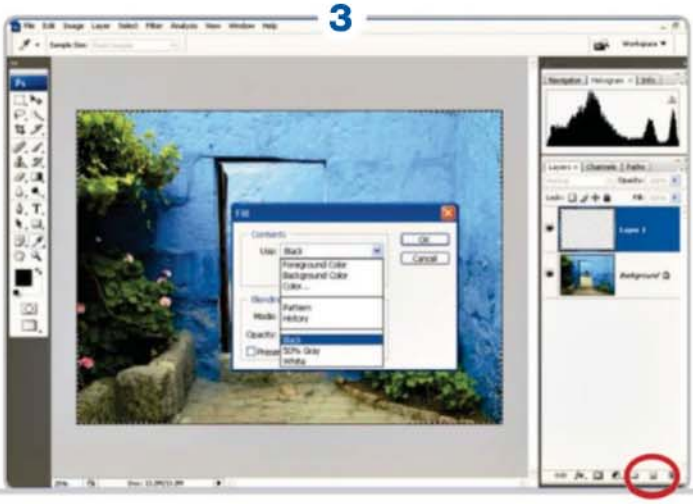
1 **Once you've opened** your photo, go to Image > Adjustments > Brightness/Contrast. In the Contrast box, type 20, then click OK. Now go to Image > Adjustments > Hue/Saturation. In the Saturation box, type 20, and click OK.

2 **Type M to get the** Marquee tool. Next, set the feathering (circled) based on your picture's pixel dimensions—it should be about a tenth of the image's smaller side. This is a 5MP image, so I'm going with 200. For a 10MP image, you'd set it at about 280, for an 8MP, 245. Now use the Marquee tool to draw a box around your whole image and make your feathered selection.

3 **Invert your selection** by holding down Ctrl + Shift + I (Command + Shift + I on a Mac) on the keyboard. Click the New Layer button (circled) in the Layers panel. Now fill the selected area of your new layer with black by going to Edit > Fill. Choose Black as the Contents, and click OK.

4 **To make the vignette** more realistic, use the Blend mode pulldown menu in the Layers panel to switch to Overlay. Then go to Layer > Duplicate Layer and click OK to copy it, doubling the vignette effect. If that's not enough, do it again. Adjust the top layer's opacity if it's too much of a good thing.

3



4

5 **Click anywhere in your picture** to deselect. Then click on the Background layer to highlight it, and click the New Layer button to set up a new blank layer on top of it. Change this one's blend mode to Overlay, as well. Check your toolbar and make sure the foreground color is set to white. If not, type D, then X on your keyboard.

6 **Type G to get the Gradient tool.** (If you get the Paint Bucket instead, hit Shift + G to switch to the Gradient.)

In the Options bar, choose Radial Gradient (circled) and use the pulldown menu to choose the Foreground to Transparent type.

7 **Now put your cursor in the** center of your image, then click and drag to draw a line from that midpoint all the way to either of the outside edges. If the bright white light you made seems like it's overdoing it, bring the opacity down to a level you prefer.

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Text by Peter Kolonia

BLACKOUT

How to pull drama out of the darkness

Low-key is one name for the technique of shooting dark objects against dark backgrounds. And, if you're like many photographers, you're in the dark about it.

Why the confusion? Lightmeters reproduce the world mostly in midtones, so a camera's default exposure settings are usually useless for black-on-black scenes. Likewise, DSLR shooters who tend to "center the histogram" will wind up with murky grays instead of black magic. (Hint: Push histograms *waaaay* left.)

Low-key lighting also requires unusual attention to highlights. In conventional photos, highlights, shadows, and midtones together tell the story. But low-key images are built almost entirely of blacks and whites, with very few shades of gray. Contrasty, white highlights outline a subject's contours.

Your task isn't to light the dark but to highlight its edges and shapes. Lighting ratios for low-key images are often 8:1 (highlight to shadow), compared with 3:1 for most photography and 2:1 (even 1:1) for high-key images.

Afraid of the dark? Don't be! These strategies will help...

•Pick subjects with care. Not every subject benefits from low-key lighting. It lends a somber, introspective, foreboding, even sinister air. Don't use it for four-year-olds or daisies. Wolves, yes; poodles, no.

•Forget fill lighting. Because low-key photos lack midtones, the usual rules for opening up shadows with frontal fill lights don't apply. Light for pitch-black, detail-free, "closed" shadows. Instead of frontlighting, place a single light behind, to the side, or—as Ryan Merrill did with his motorcycle—above the subject. Experiment with the light's position, angle, and intensity to maximize its ability to shape and contour.

•Make that light big. While one light is often sufficient, especially with reflective subjects, its surface area should be as large as, or larger than, your subject. If Merrill had used traditional umbrellas or 16x16-inch softboxes to light this motorcycle, you would see individual hot-spots randomly reflecting off its black surfaces. They would give little clue to the bike's overall shape.

Instead, above the motorcycle, he suspended a diffusion panel that was twice as wide and half-again as long as the bike itself. Then, above the panel, he placed four Nikon SB-26 Speedlights to evenly backlight the diffusion panel. The unbroken reflections of that oversized diffusion panel create the extravagantly long, shape-defining highlights across the motorcycle's inky surfaces.

•Don't over-light. Fear is the first response of novice low-key shooters. They see a sea of black in the viewfinder, on the camera's LCD screen, and in inkjet prints, and immediately jack up strobe output, or tweak Curves or Levels to bring back the light. Don't! It's almost impossible to make this style of images too dark, and, as always with low-key, if you're going to err, err on the side of too dark an image, rather than too light. Make viewers search for your subject.

Black, after all, *is* beautiful.

RYAN MERRILL PHOTOGRAPHY

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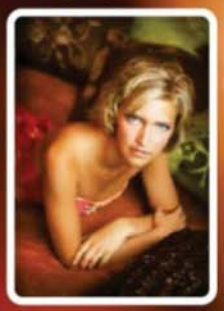

Photograph copyright Vicki Taufer.

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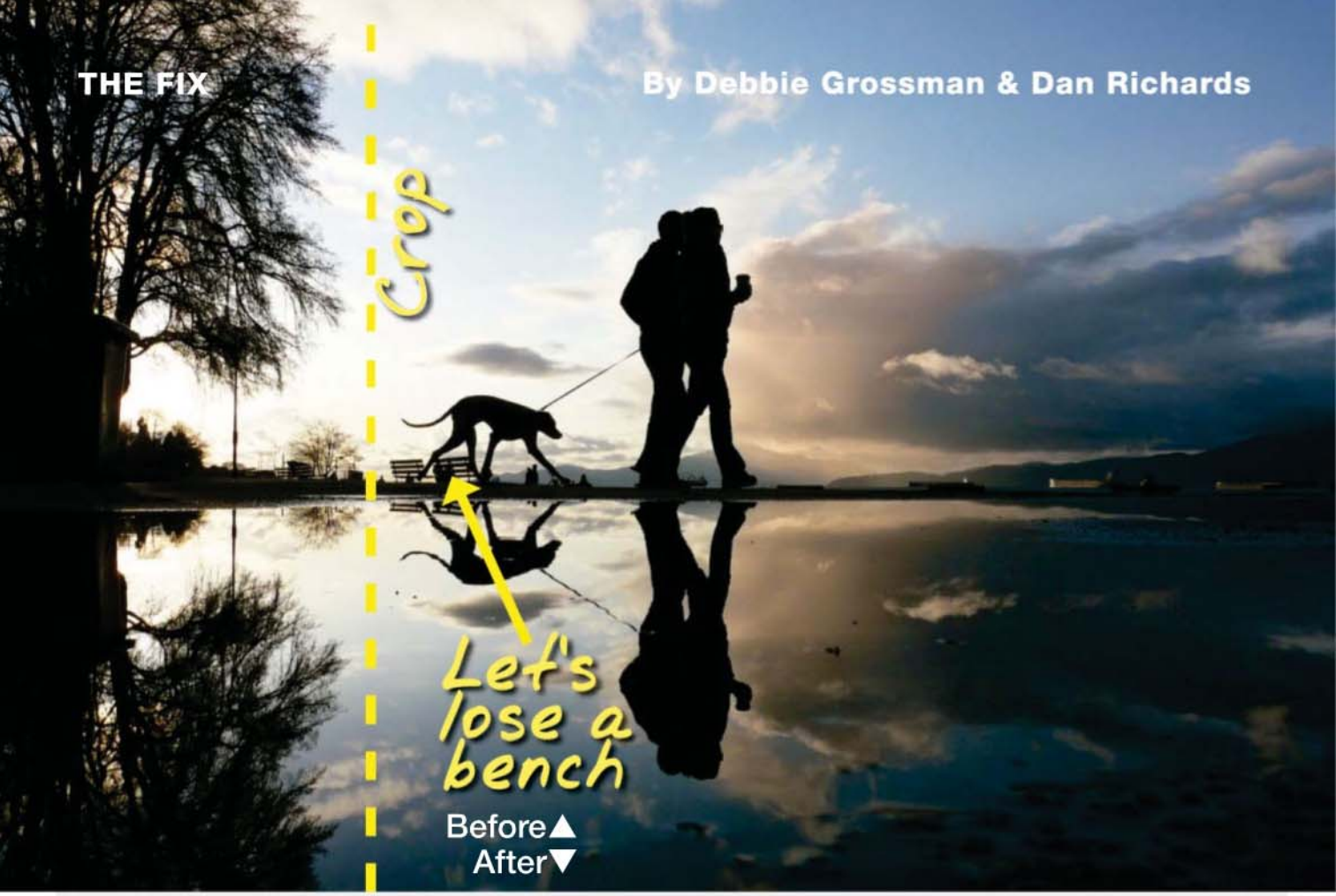
By Debbie Grossman & Dan Richards



DOGGED PURSUIT

Dave Bryson
Vancouver, BC, Canada

The problem: Dave Bryson (www.davebrysonimages.com) put his camera on the ground and kept shooting as people walked, ran, or rode their bikes above the reflective puddle. "I got some strange looks, but it was worth it," he tells us. We have no problem with the picture except for the crop: Keeping the trees at the side, while ordinarily a good compositional device, distracts from the main subject, the dog-walkers and their reflection.

What now: We cropped to make the picture entirely about the couple and their dog. We weren't really bothered by the park benches behind the dog, but on further reflection, the Fix Team determined that it would really annoy the purists among our readers if we cloned out one of the benches—so we did. Otherwise, we left the photo alone. In particular, we liked the subtle enhancement the photographer made to the sky in his original image editing.

Next time: As we've said before, have the courage of your cropping.

Tech info: Panasonic Lumix DMC-FZ18, 1/500 sec at f/5.6, ISO 100. Warming of clouds and sky.

Before▲
After▶

SHOT IN THE DARK
Rachael Pettus
Nikokleia, Cyprus

The problem: We think this is a very well-done photo—the silhouetted figure in the doorway is a nice touch in this street scene taken in Chania, Crete. But it's very dark. The original was quite underexposed, and the photographer had to lighten it with her RAW converter. We decided to take it a little further.

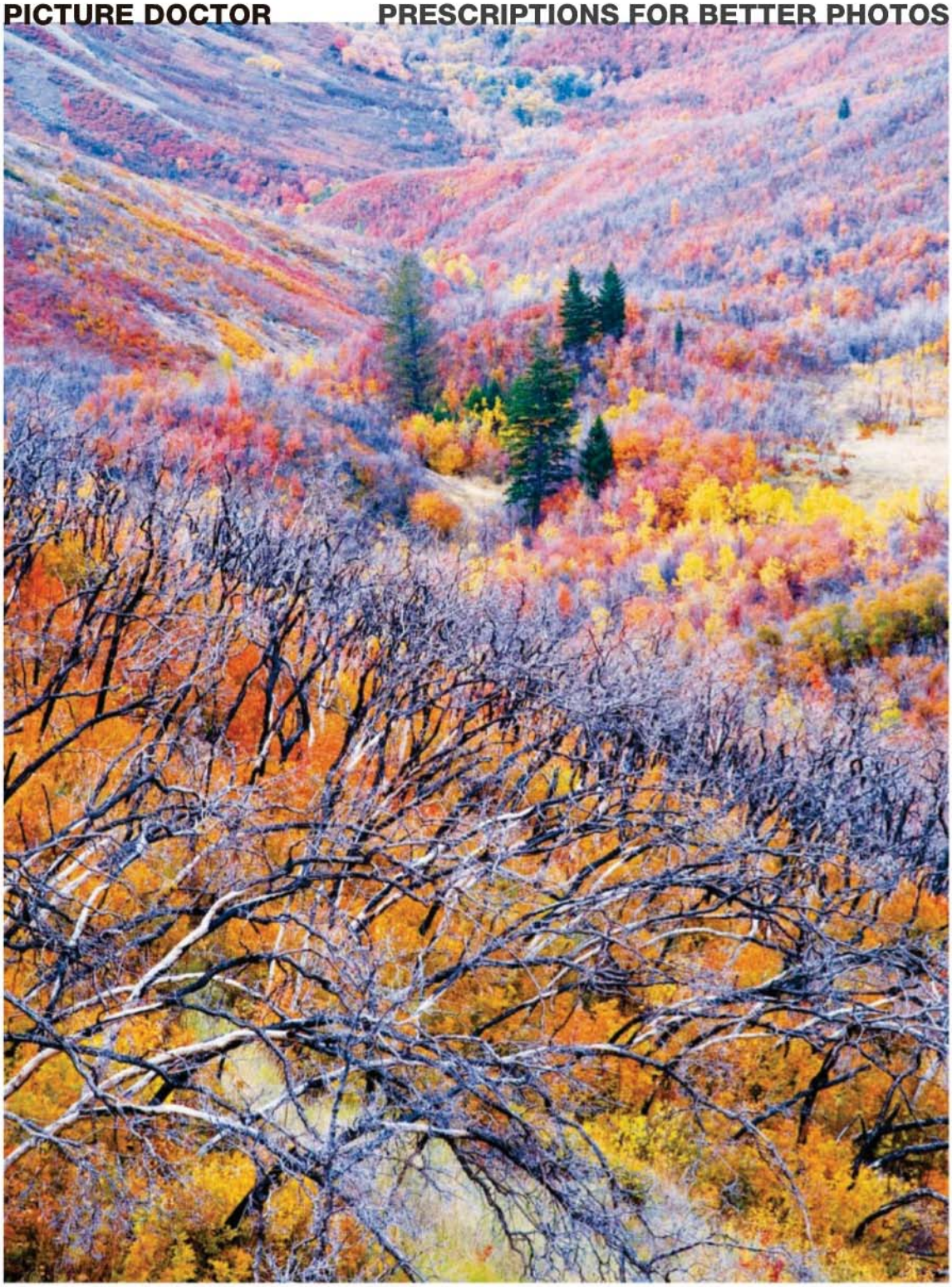
What now: Easier said than done. Working with the original NEF RAW file, we found that we couldn't lighten the picture very much without digital noise going through the roof. (Just goes to show you that dark noise can happen even with the remarkably un-noisy Nikon D80. The noise may not be evident at the size these images are printed here but, believe us, it's there.) We turned to a favorite Adobe Photoshop plug-in, nik Dfine 2.0, which provides smart noise reduction. It allowed us to lighten the image just enough to bring out more detail and add a bit more contrast for drama.

Next time: Watch those exposures! Trouble lurks when you underexpose.

Tech info: Nikon D80, 18–70mm f/3.5–4.5G DX Nikkor, 1/30 sec at f/3.5, ISO 1600.

You can follow our fixes step-by-step at www.PopPhoto.com.

Photo Anatomy Why It Works



GUY TAL/GUYTAL.COM

Fundamentals: Use of color and texture to create a dynamic composition, landscape layering.

Color and texture: Without a hard line or even a horizon line, this image is nonetheless full of diagonals and triangles that keep your eye moving around the composition. The careful in-camera cropping places contrasting colors and textures against one another, creating a strong sense of shaping within a very impressionistic canvas.

Landscape: Photographer Guy Tal establishes three distinct layers: the bare trees in the foreground, the knot of trees and yellowish foliage in middle, and the purple mountain's majesty in the far distance. The focus falls off from sharp to less distinct with distance, emphasizing the three-dimensionality.

Time of day and lighting: A slight haze toned down the contrast so that the pastels came through, even with the sun fairly high in the sky. And, according to Tal, surrounding red-rock canyon walls (outside the image's frame) acted as natural fill reflectors.

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Break The Rules

RULE: Shoot at sunrise or sunset. Finding the right light is often harder than choosing a location, and even the most amazing settings will look drab and unappealing if illuminated poorly. Most photographers consider sunrise and sunset the magic times: The sun's light is directional and dynamic, and the sky is often lit in a variety of warm hues. What amazes me is how many photographers pack up as soon as the red fades from the sky. Sometimes the best images are taken well before or after the "golden hour."

For the first photo of San Francisco's Golden Gate Bridge, I photographed just as the sun began to rise and the clouds and sky turned a stunning orange. I used a Canon EOS 5D on a tripod with a 24–70mm f/2.8L lens at 24mm, 0.3 sec at f/14.

Unfortunately, this picture suffers from some obvious problems. Because of the imbalance in the exposure, I was left with a very dark and dull-looking bridge that merged into the black cliff. Photographing the bridge's shape with split neutral-density filters was difficult, and HDR (high-dynamic-range) imaging attempts looked too unnatural.

For the rule-breaking second shot, I knew that the sun would set over the Pacific Ocean, so I chose a site on the southwest side where the bridge would be frontlit by the last warm rays of the day. But haze and clouds swallowed the sun as it dipped below the horizon, stealing the fierce colors I'd hoped for.

Instead of leaving, though, I waited a half-hour to see how the light would change. With the sun gone, what little light left became soft and even, and the scene, while much dimmer, was easier to meter. The sun's departure also allowed the bridge's artificial lights to stand out.

I used the same tripod-mounted camera and lens, this time set to about 60mm, for a 30-sec exposure at f/14. The exposure is more even, and the slow shutter speed blurs the water, reflecting a misty glow from the bridge's lights. The artificial lights also create a warm contrast to the cool tones of the image.

—Ian Frazier

IAN FRAZIER (2)

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For more information on Douglas Kirkland, go to www.delkin.com/douglas

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Flop free Card readers dangling from my laptop drove me crazy, so to regain my sanity, I turned to Velcro tape. The photo tells the story. *Jack Howard*
Editor, PopPhoto.com

Pipe up!

An avid wildflower photographer, I pack my bag with some unusual photo tools. I never leave home without a few 12-inch pipe cleaners, for example. I wrap them around stems to prop up droopy blossoms. They also help stabilize delicate subjects when breezes pick up. The 6-inch variety are available everywhere, but you'll find the more useful 12-inchers in crafts stores, sold as "chenille" (French for caterpillar) stems. *Mark Buehl*
Oregon, WI

When cups runneth

The eyecups around SLR finder windows can come loose over time and get lost. (*Ka-ching!* They cost 20 bucks to replace.) Gluing them nixes use of most viewfinder accessories, plus it can mar plastic surfaces, and the fumes, over time, can erode camera circuitry. To keep my eyecup in place, I stretch a thin rubber band around the top of the finder flange. Then I slide the eyecup in place around the flange, and snap away any excess rubber. The cup stays put, yet I can still wiggle it free when necessary. *Dean Evangelista*
Rockville, MD

Ornamental photography

I enjoyed "Going Global" by Debbie Grossman (Digital Toolbox, September 2007). I have an old-fashioned alternative to that article's complicated technique. I tied a 25-cent silver Christmas ball to a string, with a small weight on the end and threw it over a tree branch. I set up a tripod under the ornament, zoomed in on the Christmas ball, and got a perfect 360-degree view of the pumpkin patch scene below, all without stitching software or multiple exposures. You, or your tripod, will show up in the center of the ball, but I cloned myself out quickly with some simple editing software. *Paul R. Lenz*
Colts Neck, NJ

Dioptimal adjustment

Setting a viewfinder diopter correctly to account for your eyesight can be confusing. But if you ever want to focus manually, or at least have a clue whether your autofocus chose the right target, you should take the time to do it right. One quick method I use is to remove the camera's lens, press the shutter button halfway to light up the in-finder info, then use that to set the diopter. Simply adjust until the text is as sharp as it can be, and your diopter will be correct. Just be sure not to knock it out of whack by accident. *Philip Ryan*
Technical Editor

Got a tip, trick, or technique? E-mail it to PopEditor@hfmus.com. Readers whose tips we publish will receive a special-edition Popular Photography Tamrac photo-video camera bag. Please include your full name and address.

Novoflex: Castel Focus Racks - most complete range of sizes, lengths, features.
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WHAT'S OLD IS NEW AGAIN: New Yorker Charles Maraia (www.charlesmaraia.com) made this contemporary portrait without, he says, ever having seen its Edwardian-era *doppelgänger*, George Beresford's 1902 likeness of Virginia Woolf (opposite).

Text by Peter Kolonia

YOREBESTSHOT

Antique portraits are easy—with a white sheet, window light, and patience

Photographers of the late Victorian and the Edwardian eras often captured their subjects as calm, confident, and self-possessed. With the right backdrop, light, posing, and photographic techniques, you can easily give your modern subjects that same transcendent look.

Facial expressions in portraits of that period were inanimate and grim, not because people were humorless, but because they couldn't hold facial expressions for the 30 seconds or more required for exposures. As a result, portraits often had the solid appearance of marble busts. This look was actually considered chic by the standards of the reigning Pictorialist style of photography, which held that photos should imitate paintings and sculpture.

Can you coax similar expressions from family members and friends? You bet. Just have the subject sit still in front of the camera for a few minutes, while you pretend to adjust its settings and make the smallest of small talk. Soon, nervous fidgeting subsides, your subject relaxes, and (here's your cue to reach for the shutter release) boredom sets in. The good news: When the right moment comes, your shutter speed will be a fraction of a second, and not minutes.

Other techniques for reviving the Victorian look:

- Use very flat, low-contrast light. This can be from a north-facing window or skylight, or shoot outdoors below an overcast sky or in the shade of a tree.
- Shoot verticals using a nondistorting focal length suitable for portraits (i.e., between 70 and 105mm). Avoid cropping into the head or hair, but, at the same time, don't allow the head to become too small in the frame.
- Use a simple white backdrop, preferably a slightly mottled or textured muslin, rather than stark white seamless paper.
- Shoot at or near maximum aperture for shallow depth of field. Because Victorian-era photosensitive materials were really slow, photographers set wide apertures. These threw much of their subjects' hair and shoulders into soft focus, and eliminated creases and smudges in the white sheet or wall used as a backdrop.
- Focus carefully on the near eye.
- Dress your subject simply. Contemporary clothing (a print blouse or shirt) will sabotage this project.
- Go monochrome.
- Add an off-white tint. An image editor will help you produce the antique creamy tones common to print types of the era. Assuming you're starting from an RGB color image...

CHARLES MARAIA (OPPOSITE); POPPERFOTO/GETTY IMAGES (THIS PAGE)

1 Delete two of the color channels to produce a monochrome image. Smoothest complexions often result from using the red channel. To exaggerate freckles, as Charles Maraia did in his portrait (opposite page), use the green channel.

2 Convert the file to grayscale, save it, then convert back to RGB in order to add the color tint.

3 Create a blank, new layer and fill it with an off-white tint (250R/250G/175B, for example). Adjust the opacity and choose a Blend mode (I like Multiply) for an eggshell tint in the white background and low-contrast overall.

Will you want all of your portraits to take on this austere Pictorialist look? Of course not. But for one or two subjects, it can be fun to embark on this photographic trip back in time.

BY PETER KOLONIA
AND JULIA SILBER

THE GREAT NEW STEP-UP LENS

STEP UP TO DISTANT SPORTS (without getting wet). That's what Ryan Anson did with a 70–200mm f/2.8L Canon EF zoom and 2X teleconverter on a Canon EOS 5D at a California surf contest last winter.

It's time to move beyond that kit zoom

Feeling hemmed in by the 18–55mm lens that came with your DSLR? Yearning for something longer to grab sports or wildlife subjects with crisp detail and vibrant color? Or a wider focal length to embrace the entire family around a holiday spread?

You're in luck. A new breed of lens combines high-caliber optics with low-impact prices. The Pop Photo Lab is testing sharper and more distortion-free glass than ever—across the pricing spectrum. Indeed, so many lenses now earn our highest ratings that we will soon need to raise our test standards. Again.

Lens makers are honing their acts in several ways. First, they're refining aspheric lens elements. Unlike most elements, which are round, these taper and then flare out toward the edges. Made of ground or molded glass, or glass-and-plastic hybrids, they improve sharpness, especially at the image edges and at wider apertures, while allowing for smaller, lighter lenses.

Control of chromatic aberration is also improving, thanks to dropping prices of low- and super-low-dispersion apochromatic glass. These purer forms of glass focus all wavelengths to the same plane, reducing color fringing and increasing sharpness.

Finally, image-stabilized lenses are becoming more refined and less expensive. Canon and Nikon, which use lens-based stabilization, have been forced to keep a lid on pricing to compete with camera systems that have sensor-based, in-camera IS.

So if you want a lens that's better-built, faster, and sharper—for an unquestionable impact on the quality of your photography—read on. (You can find our full test results for each at www.PopPhoto.com.)

RYAN ANSON/DIGITAL RAILROAD (SURFER)

GO LONG

To reach out and put distant wildlife and sports action smack in your face, put a tele zoom on that DSLR. Each profiled lens offers something phenomenal, including a few kit zooms that are kit zooms in price only.

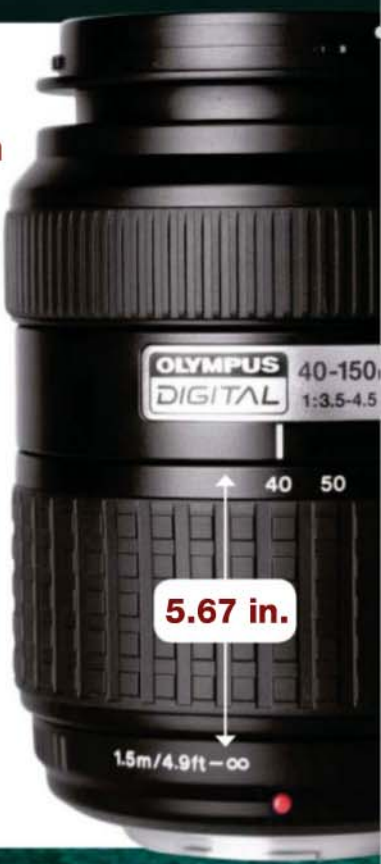
TYRO'S TELE

Olympus Zuiko Digital 40–150mm f/3.5–4.5 AF

■**WHY IT MATTERS:** Four Thirds shooters will like its reach (an 80–300mm equivalent), smooth handling, and easy-on-the-wallet price.

■**HOW IT TESTED:** Like virtually all Olympus lenses, it's sharp. Many longer zooms at this price level typically dip into the Very Good or even Good ranges at longer focal lengths, but this Zuiko produced Excellent SQF numbers across the board. Distortion control is phenomenal—within or very close to the Imperceptible range at all tested focal lengths.

■**STREET PRICE: $260.**



STEP UP TO FAR-OFF WILDLIFE (without getting trampled). Paul Souders used a 300mm f/4L Canon EF lens on an older film camera to get close to his subjects at a Sri Lankan elephant orphanage.

PAUL SOUDERS/WORLDFOTO/DIGITAL RAILROAD (ELEPHANTS)

SOOOOOOO LONG
Pentax SMCP-DA 55–300mm f/4–5.8 ED

■**WHY IT MATTERS:** It stands out from other kit teles for its extra reach (82.5–450mm equivalent, while most max out at 300mm or so) and light weight (under a pound). Pentax says smudge-resistant SP (Super Protective) coating makes the glass easy to clean.

■**HOW IT TESTED:** Very strongly, with sharpness and contrast in the Excellent range, even out to 300mm. Maximum magnification is a satisfying 1:3.3, and distortion was extremely well controlled, earning our lowest rating (Imperceptible) at 55mm.

■**STREET PRICE: $400.**

OPTICALLY SUPERB
Sigma APO 120–400mm f/4.5–5.6 DG OS HSM

■**WHY IT MATTERS:** One of the longest image-stabilized zooms (at least 180–600mm equivalent, depending on the camera), this full-framer sports Sigma's quiet HSM focusing motor, plus APO glass to suppress color fringing. Available in Canon, Nikon, and Sigma mounts (Pentax and Sony coming soon).

■**HOW IT TESTED:** With Imperceptible barrel distortion at 120mm, and almost Imperceptible (i.e., low-range Slight) at the other tested focal lengths, this lens is virtually without linear distortion. It's an order of magnitude above Sigma's 135–400mm of the 1990s, which showed Visible distortion at almost all focal lengths.

■**STREET PRICE: $850.**

OUT THERE
Canon EF 70–300mm f/4–5.6 IS USM AF

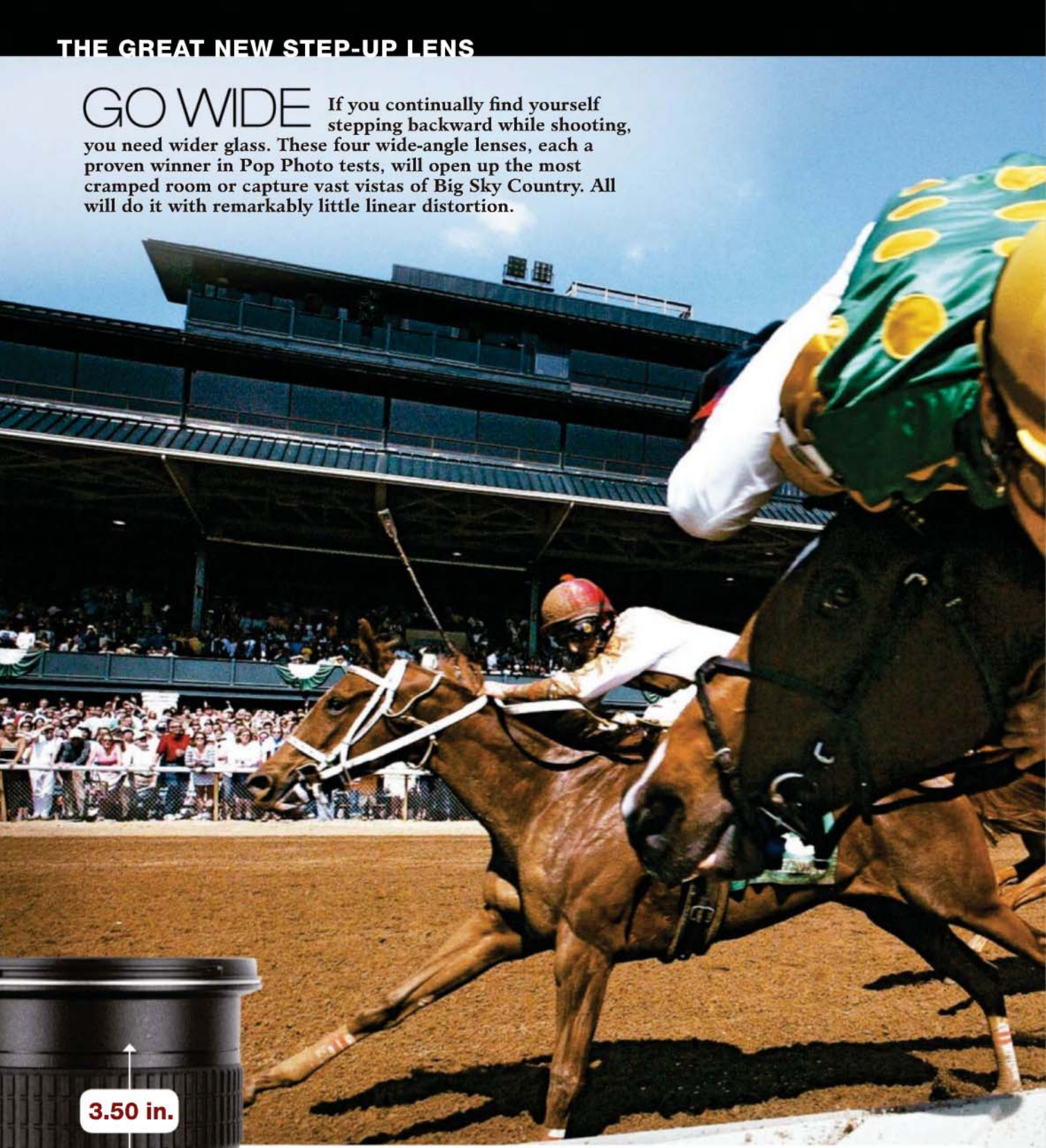
■**WHY IT MATTERS:** With a 112–480mm (equivalent) focal length on Canon's APS-C sensors, this big gun delivers more reach than most amateur tele zooms. And, though priced for Rebel owners, it's a full-frame lens. Digital shooters who ultimately move up to a full-frame sensor won't have to leave this sharp, moderately fast-focusing zoom behind.

■**HOW IT TESTED:** Strongly. Sharpness and contrast dipped from Excellent down into the Very Good range at longer focal lengths, which is common. The 1:4.1 maximum magnification ratio should attract close-up shooters, and the built-in image stabilization, everyone else.

■**STREET PRICE: $550.**

GO WIDE

If you continually find yourself stepping backward while shooting, you need wider glass. These four wide-angle lenses, each a proven winner in Pop Photo tests, will open up the most cramped room or capture vast vistas of Big Sky Country. All will do it with remarkably little linear distortion.

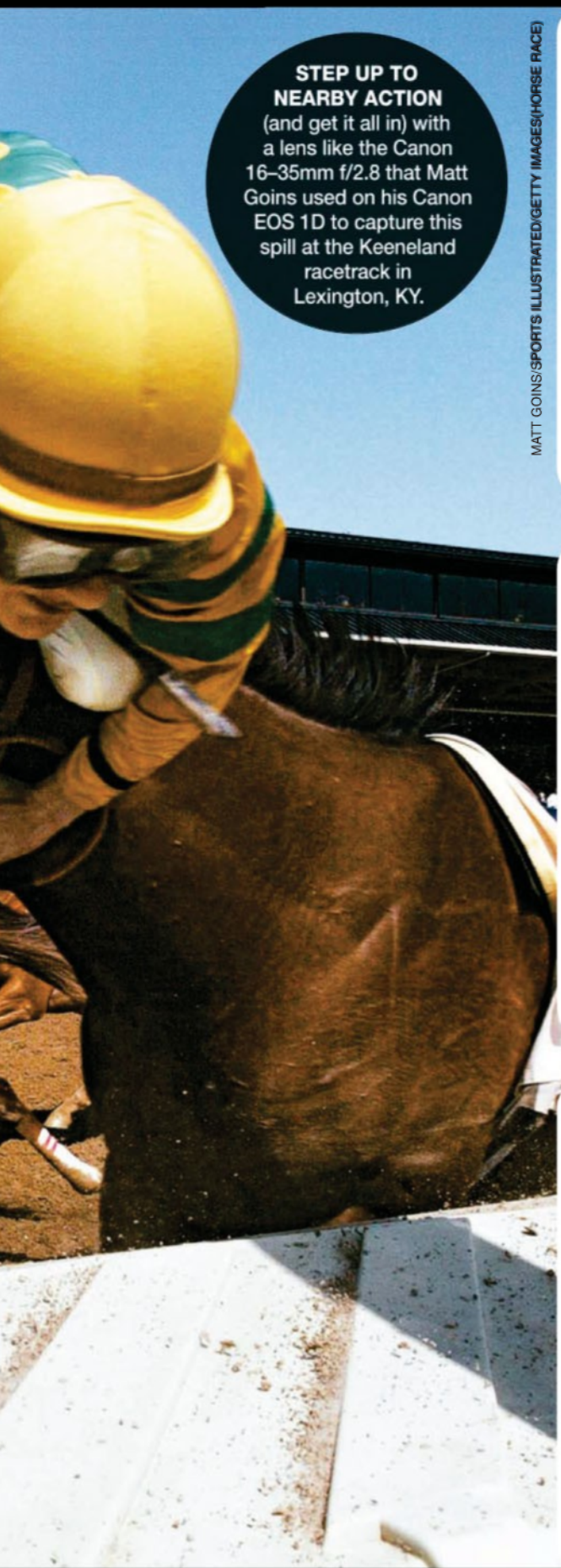


CONSTANT FAST Nikon 12–24mm f/4G DX AF-S IF-ED

■**WHY IT MATTERS:** Nikon's very first DX lens and still one of its most useful, this ultrawide debuted more than 3 years ago at $974 (street) and the price recently dropped by nearly $100. An 18–36mm equivalent, it's one of the few digital-only ultrawides to offer the convenience of a constant aperture.

■**HOW IT TESTED:** Very strongly. Sharpness and contrast in the Excellent range at all apertures and focal lengths. Well-controlled distortion, especially at 18mm and 24mm.

■**STREET PRICE: $895.**



STEP UP TO NEARBY ACTION (and get it all in) with a lens like the Canon 16–35mm f/2.8 that Matt Goins used on his Canon EOS 1D to capture this spill at the Keeneland racetrack in Lexington, KY.

MATT GOINS/SPORTS ILLUSTRATED/GETTY IMAGES(HORSE RACE)

EASY WIDER

Canon EF-S 10–22mm f/3.5–4.5 USM AF

■**WHY IT MATTERS:** Weighing just 13.6 ounces, Canon's widest digital zoom is also one of this category's lightest. Its widest setting of 10mm (16mm equivalent) gives you a significantly broader view than the 12mm maximum typical of the competition.

■**HOW IT TESTED:** Excellent sharpness and contrast, plus extremely well-controlled distortion, even at 10mm. Its tight 9.4-inch close-focusing distance provides great subject magnification—1:6 at 22mm, among the top-performing wides.

■**STREET PRICE: $710.**

GRAND SWEEP

Olympus Zuiko Digital ED 7–14mm f/4 AF

■**WHY IT MATTERS:** This is the widest non-fisheye zoom for DSLRs with less-than-full-frame sensors. A 14–28mm equivalent, it could form the base from which to build a grand, pro-grade Olympus or Panasonic system.

■**HOW IT TESTED:** Extremely well. Sharpness and contrast were uniformly Excellent; distortion was amazingly well controlled, even by non-ultrawide standards; and at two of three tested focal lengths, it showed no discernible light falloff at the edges.

■**STREET PRICE: $1,595.**

ALPHA ADD-ON

Sony 11–18mm f/4.5–5.6 DT AF

■**WHY IT MATTERS:** The widest lens Sony makes for its Alpha-series DSLRs, it's unofficially mated with a 18–200mm for a versatile, broad-ranging optical system.

■**HOW IT TESTED:** Superbly. Sharpness and contrast, both in the Excellent range. Barrel distortion at 11mm was surprisingly well controlled—and at the longer focal lengths, even better. It also provided one of the more powerful maximum magnification ratios in the category, 1:7.13 at 18mm.

■**STREET PRICE: $650.**

GO BEYOND

Are you excited by extremely wide-angle, low-light, or close-up photography? Stellar lenses for each have run the gauntlet of Pop Photo's optical bench tests. Here are three to consider:

FISHEYE VIEW
Pentax SMCP-DA 10–17mm f/3.5–4.5 AF Fisheye

■**WHY IT MATTERS:** A rare fisheye zoom, it combines the mind-blowing visual excitement of a traditional full-frame (non-circular) fisheye with the convenience of a zoom. Canon and Nikon shooters can get the same effect with Tokina's 10–17mm, essentially the same lens with different mounts.

■**HOW IT TESTED:** Magnification is nothing short of astonishing—1:2.6 at 17mm with a 5.25-inch close-focus distance. Yes, there's distortion, but as with all fisheyes, it's so over the top that you gotta love it!

■**STREET PRICE: $430.**

RIGHT PRICE
Tamron 70–200mm f/2.8 Di LD Macro AF

■**WHY IT MATTERS:** A full-frame macro that's bright, well built, and sharp, it could be a pro's bread and butter. Especially suited to portraiture, close-ups, and event and wedding photography, its true forte is financial: There's no full-frame, constant-aperture f/2.8 in the pro class that's close to its price. Available in Canon and Nikon mounts (Pentax and Sony coming soon).

■**HOW IT TESTED:** Extremely well on DSLRs with APS-sized sensors. Sharpness was in the Excellent range at all tested focal lengths and apertures. Distortion and corner vignetting were very well controlled, and the 1:2.8 magnification ratio (at 200mm) bodes well for macro maniacs. Not the fastest-focusing or quietest lens, but it's very attractive nonetheless.

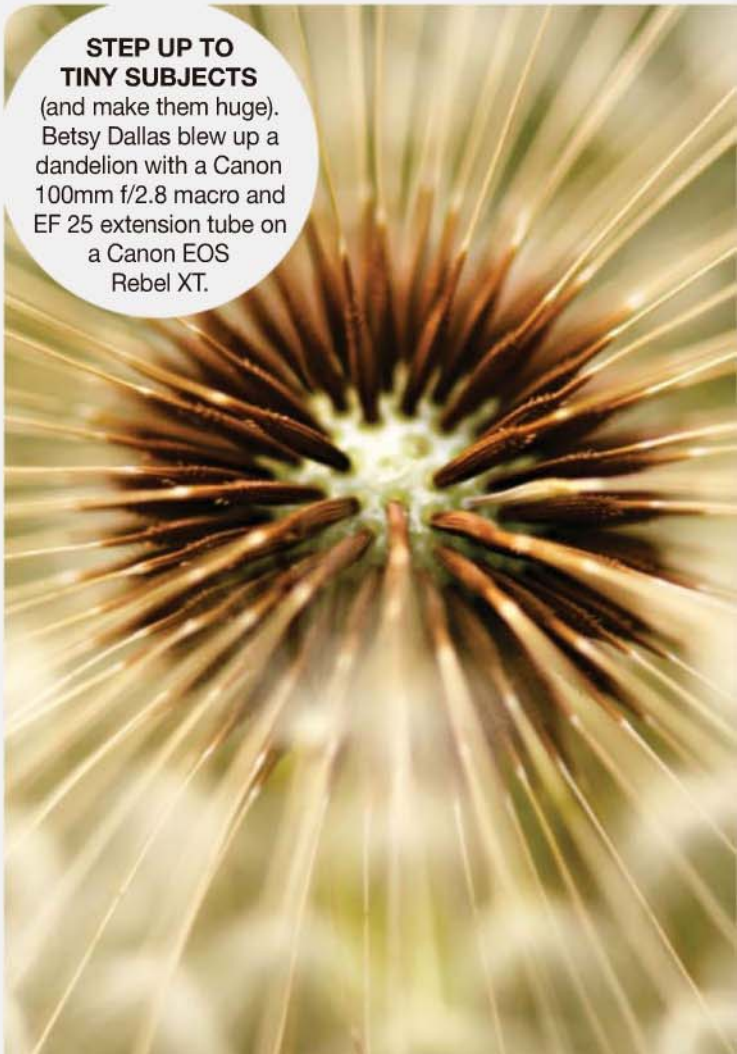
■**STREET PRICE: $700.**

1:1 WINNER
Tokina 100mm f/2.8 AT-X Pro D Macro AF

■**WHY IT MATTERS:** Irresistible to almost any close-up photographer, this lens magnifies to 1:1, offers a bright and constant aperture, covers the full frame so it can be used with any Canon or Nikon SLR or DSLR, and is among the least expensive lenses with all these gifts. It's also well-suited to portraits and low-light work.

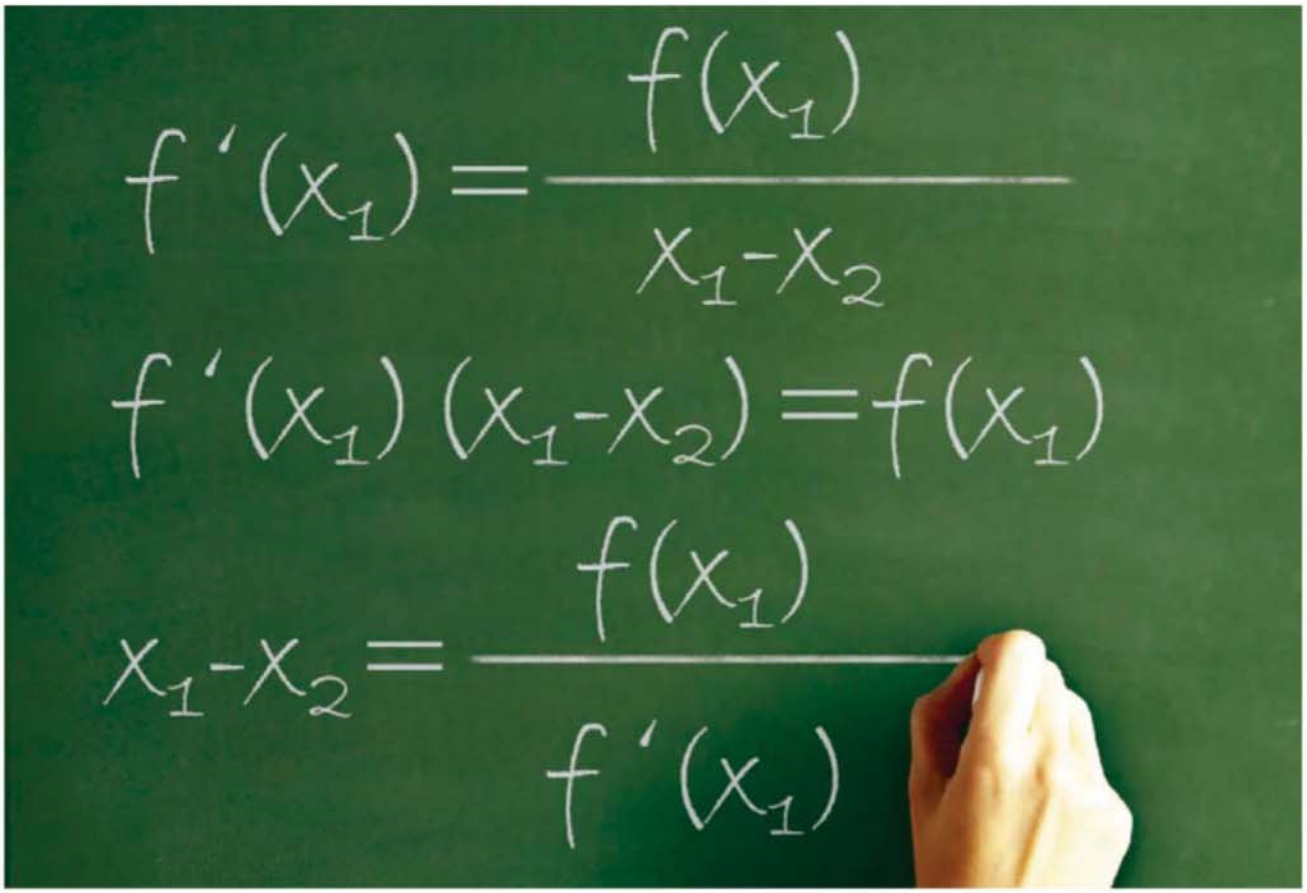
■**HOW IT TESTED:** A true flat-field macro, it shines with all close-up subjects, such as maps, photos, and paper money. Our tests found Excellent edge sharpness at close focus, even out to f/2.8. With three focusing ranges (close-up, non-close-up, and full) and flare-suppressing multicoatings, this affordable full-framer would be hard to resist, even if you're not into conventional close-ups.

■**STREET PRICE: $400.**



STEP UP TO TINY SUBJECTS (and make them huge). Betsy Dallas blew up a dandelion with a Canon 100mm f/2.8 macro and EF 25 extension tube on a Canon EOS Rebel XT.

BETSY DALLAS, BETSYDALLASPHOTO.COM (DANDELION)



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UGLY MADE

THE WORST SUBJECTS CAN MAKE THE BEST PHOTOS

TEXT BY JAY MALLIN

What's worth photographing? Where can you find beauty, or meaning? Just about anywhere—even in the trash bin. Here are three different visions of how refuse can be embraced.

Chris Jordan (www.chrisjordan.com), found his future in a pile of garbage.

Jordan, now 44 and living in Seattle, is a former attorney who's loved photography since early in law school. But he didn't work up the courage to

BEAUTIFUL

CHRIS JORDAN

pursue it full-time until he faced the prospect of marking a major birthday sitting in a corporate law office.

"As I approached 40, a new fear surfaced—the fear of not having lived my life," he says.

So he quit his job and set out as a photographer, bringing with him a nest egg he hoped would last two years to get established as an artist.

TALK IS CHEAP: To make "Cellphones Orlando 2004," Chris Jordan used a large-format view camera (technical details not available) to shoot a heap of discarded phones.

AUTO EXPOSURE: Jordan photographed this piece, "Crushed Cars," at a facility in Tacoma, WA, where he found 130,000 tons of cars waiting to be shredded and shipped to China. He used a large-format view camera and sheet film (technical details not available).

He was interested in beautiful images, working with an 8x10 view camera and developing his own theory of color aesthetics.

Then one day Jordan photographed a garbage heap. He was attracted to the colors, finding them an unlikely demonstration of his theories. He made a huge print, hung it in his studio and invited a couple of photographer friends over to see it. The friends "started talking about consumerism," he recalls. "It was annoying to me because I wanted to talk about my color theory."

Eventually, though, the idea of the waste of consumer society—the glut of trash, electronics, packaging and the rest discarded daily—broke through. Jordan was fascinated, and horrified. The discovery "was like waking up from *The Matrix*. I discovered this really important issue. It's just this shock."

And his future course of photography was set.

Jordan still strived for beauty, but now it was as a means, not an end. He studied photographers such as Richard Misrach, whose beautiful photos depict the often-ugly effects of humans on the landscape, showing the impact of practice-bombing in the desert or waste dumped into the Mississippi River. Jordan thought the same concept would apply to consumer waste. "Beauty can be a very important tool for drawing the viewer into the conversation," he says.

Shooting on location (in later photos, in the studio), Jordan would create a pretty image of, say, vast numbers of discarded cell phones, giving them a pretty swirl to evoke a galaxy.

But, concerned that his photos were so attractive that people would ignore the message, Jordan set out to create "the ugliest photo I could ever make." His subject? Exactly 125,000 cigarette butts, the number discarded around the world every second. He made the image by photographing 5,000 cigarettes over and over again, combining the digital images and printing the result at a huge 5x10 feet. Viewed up close, the fine detail can be disgusting, says Jordan. "You can see the lipstick on a butt."

Still, when these less-pretty images were first shown in New York and elsewhere, "it turns out that they were by far the most popular images in the series," he adds.

For Jordan that was a revelation. He plans to keep working along similar lines, shooting the discards of the consumer world and bringing life to statistics—for example, the 426,000 cell phones discarded in the U.S. daily—that might otherwise be too dry to have an impact.

While these images may be beautiful, they won't be pretty, he says. "My idea of what is beauty has changed a lot."

CHARLES RUSHTON

WINE COOLER: To get these colors, Charles Rushton spent a lot of time in Photoshop. Nikon D80 with kit lens at 50mm. Exposure: 1/100 sec at f/4.5, ISO 100, plus 1/3-EV exposure comp.

Charles Rushton (www.crushton.com), 65, remembers that as a kid in Rochester, MN, in the 1950s, a friend told him something he'd just read in Popular Photography: "'This guy said there're enough photographs within a mile of your house to last you a lifetime. What do you think of that?' I said something like, 'I don't think he lives in Rochester.'"

But the idea stuck with him. Now enjoying a second career as an adjunct instructor of digital photography in Norman, OK, Rushton takes his Nikon D80 and an 18–135mm f/3.5–5.6 Nikkor lens out on walks, often around the lake near his home.

Sometimes he has a goal when he sets out, but that's not really important. "I photograph anything that catches my eye—I don't plan things. Usually I end up photographing something other than what I went out to photograph," he says. "You need some reason to get out, but once you get out there, you need to remain open to whatever comes your way."

One day by the lake, Rushton noticed submerged trash, some of it waste from nearby home construction. He took some photos and thought about them. "The little light bulb went off in my head, and I thought, I'm going to do my own personal recycling program by photographing trash and turning it into beauty."

Waste is a surprising subject for someone who once studied with Arnold Newman and who recently had a book of black-and-white portraits published by a museum.

Rushton once shot a flattened juice can in the snow, thinking it would look great. But later, working with the image on his computer, he found it less interesting. Better results came from an empty roof-shingles bag he saw in the lake. Its watery twists and turns provided striking photos on two successive days. "One day it was a nightmare head, and on another day it was an interesting little man."

For him, water and ice yield the best effects. "I particularly like the effect of water on trash," he says. "I'm not that interested in trash itself—I'm interested in how nature transforms it. It's the action of the water twisting it and shaping it, and the sun fading things. These are the things that make the pictures interesting, I think."

Once he captures the image, Rushton makes his own contribution to transforming the materials. He shoots in RAW so that he can make dramatic changes to the white balance, contrast, and color saturation.

Where does he find his subjects? In addition to the lake, he likes "the ditch near my house" and "my favorite ditch," near a mobile-home park. He also recalls the long-ago comment in Popular Photography about there being so much to shoot so close to home.

"I've thought about that my whole life, on and off," Rushton says. "I realized eventually that what it spoke to is the concept of what's a legitimate subject of a photograph. Once you've got over the stereotyped notions of what's worthy of being photographed, all of a sudden this whole world of images opens up to you."

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CARIN INGALSBE

Carin Ingalsbe (www.cariningalsbe.com) scours the world's opera, theater, and ballet companies—for dirty laundry. Specifically, old costumes that are torn and stained. Some are centuries old, even royal hand-me-downs. Others have seen decades of use, since a new tutu can cost $10,000. She photographs them, creating large and stunning prints.

When Ingalsbe, 47, arranges to visit a costume archive, she explains what she wants, but it never sinks in. "When I get there, they always have all the perfect dresses out, and I can never work with them," she says.

So she looks around until she sees an old garment in a plastic bag or dusty box, then asks to shoot it, often to the horror of the wardrobe staff. "The patina and the grunge is a singular road that can only be traveled once," she says. It records "every pair of hands that has ever touched it. That is a really priceless thing."

Five years ago, Ingalsbe had no interest in ballet, theater, or costumes. But she had a big car and junk-dealer friends who needed help hauling 200 gowns owned by a retired cabaret singer. She documented them and was surprised by the beauty of her photos.

PUNCH-DRUNK GLOVES: Carin Ingalsbe bought these boxing gloves on eBay. Tripod-mounted Nikon D80 and kit lens at 44mm, in indirect sunlight, 8 sec at f/16, ISO 100.

Shortly after, she read that the New York City Ballet had problems maintaining its costume collection. So she offered to shoot the archive and sell prints, with a portion of the proceeds going to the ballet. The gambit worked: She was even allowed to take two pieces designed by painter Marc Chagall to her studio in Lexington, MA, and her prints were shown in New York's Lincoln Center.

Since then, she has traveled to Paris, where she found costumes stored in a large stone building "that looks like a barn." In Stockholm, where she had to fight off pigeons coming through the window she was using as her main light source, garments were arranged in large, acid-free boxes in a way that reminded her of human bodies.

Ingalsbe often stitches together multiple macro shots in Adobe Photoshop to create her big prints. She also uses the software to remove what she calls the "biomatter" in old costumes. But she's no photo technician—she couldn't name the camera she used without looking. (It's a Nikon D80, with which she shoots JPEGs.) She explains she doesn't want "to get so enamored with the technical stuff that I forget what I'm looking at."

Her new subject? Gloves. Often made for heavy use (such as boxing or gardening), they get worn out in a way she finds compelling. But buying on eBay presents a typical problem, with a twist: She can't see the item in detail until it arrives by mail. "A lot of times what I get is not beat up enough, so I can't use it," she says. "I actually threw away a bunch of baby shoes yesterday. They weren't mucked up enough."

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TOP BUYS 2008

BY DAN RICHARDS

GREAT PHOTO GEAR THAT WON'T TAKE YOUR BOTTOM DOLLAR

AUTUMN IS HERE—WHICH MEANS THAT NEW PHOTO EQUIPMENT IS ARRIVING FAST AND FURIOUS. IT'S ALSO THE SEASON FOR BARGAIN HUNTERS: WHETHER LAST YEAR'S MODELS, OR EXCESS INVENTORY, OR JUST PLAIN GOOD DEALS FROM THE START, YOU CAN FIND GEAR YOU NEED OR WANT AT EXCELLENT PRICES. AND SO WE'VE MADE A SELECTION OF WHAT WE THINK ARE THE BEST DEALS IN CAMERAS, LENSES, AND ACCESSORIES.

REBEL WITHOUT A PAUSE

WHO? You want to get into the Canon EOS system, but don't want to spend more than 700 bucks for a new camera. **WHAT?** Canon EOS Rebel XS with 18–55mm f/3.5–5.6 Canon EF-S IS lens. **WHY?** It's rare that a brand-new item makes it into our Top Buys, but given what you get with the Rebel XS—10.2MP capture, DIGIC III processor, big burst capacity, high-capacity battery, Image Stabilizer lens standard—we'll make an exception. You can read all about it in our Hands On in this issue. **NOW! $700, STREET, WITH KIT LENS.**

EXTRA ZOOMPH

WHO? Those who want a 10MP camera with heavy optical firepower—but not a DSLR. **WHAT?** The Fujifilm FinePix S1000fd. **WHY?** Fuji's take on the electronic-viewfinder camera has a 12X zoom (33–396mm equivalent f/2.8–5), 2.7-inch LCD, face detection with automatic redeye removal, and a panorama mode that will stitch three shots together in-camera—no computer or extra software required. We wish it used a rechargeable Li-ion battery rather than four AAs but, given the price, you can afford to buy several sets of NiMH AAs and a charger. **NOW! $215, STREET.**

EASY SNARE

WHO? Point-and-shooters who want a lot of reach in a small package. **WHAT?** Kodak EasyShare Z8612 IS. **WHY?** EasyShare cameras represent some of the best values in compacts. Case in point: The 8.1MP Z8612 has a 12X zoom, a 36–432mm equivalent f/2.8–4.8 Schneider optic, in a body that's not much bigger than some 5X zoom compacts. It has only the LCD for viewing, as it has no EVF, but the lens-based image stabilization will help steady your shots. You can use a full assortment of auto modes, or go fully manual. It plays stills back in HD wide format, and it works with an EasyShare Printer Dock. **NOW! $220, STREET.**

GRAND PACKAGE

WHO? Serious shooters looking for a one-lens workhorse. **WHAT?** Nikon D80 with 18–135mm f/3.5–5.6G AF-S DX Zoom-Nikkor IF-ED lens. **WHY?** While 10MP DSLRs have proliferated in the past two years, one of the originals, the 10.2MP D80, remains one of the best. It combines league-leading resolution with excellent noise control (Moderately Low noise at ISO 3200, by our tests). Autofocusing is speedy and works down to EV –2, a light level best described as available darkness. One of our favorite features: the ability to color-correct RAW files and convert to JPEGs in-camera. This kit pairs it with the 18–135mm lens, about 27–200mm in 35mm terms. In our SQF tests, it tested in the Excellent level throughout the focal-length range. The leading-edge crowd might nitpick the 2.5-inch LCD and the lack of Vibration Reduction with this lens, but given that this combo costs $300 less than when it was first introduced, we're not complaining. **NOW! $1,000, STREET.**

PRICE DIVE

WHO? Deep-sea enthusiasts with shallow finances. **WHAT?** Olympus E-520 with 14–42mm f/3.5–5.6 Zuiko lens, PT-EO5 underwater housing, and lens port for the kit lens. **WHY?** A high-quality underwater housing for a DSLR alone can cost you $2,000. Olympus has figured out how to give you a whole outfit for nearly that price.

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The E-520 and kit lens ($700, street) put up Excellent image quality results in our tests, and the lens is a sharp one. The PT-E05 housing ($1,100, est. street) is made of polycarbonate, with a new double-waterproofing structure and rotary buckle for easy opening. It is rated for maximum depth of 40 meters (about 130 feet). A double strobe connector allows the use of a dual-strobe system. You'll need a port for any lens you use; the one for the 14–42mm runs about $380, street. **NOW! $2,180, STREET.**

A WIDER ZOOMER

WHO? You want wider than 35mm, but also longer than 100mm. **WHAT?** Panasonic Lumix DMC-FS5. **WHY?** Panasonic continues its tradition of giving you more zoom with your compact with the FS5, which sports a 4X, 30–120mm equivalent f/3.3–5.8 zoom. This 10.1MP camera has Intelligent Auto (iA) mode that essentially automates everything, lens-based image stabilization, a 2.5-inch LCD that adjusts brightness automatically, and three different aspect ratios, including wide-screen—both still and video. A 2MP burst mode lets you blast off 6 frames a second. A very capable little camera. **NOW! $205, STREET.**

TERRIFIC TENNER

WHO? The family record-keeper on a squeaky tight budget. **WHAT?** Samsung Digimax L210. **WHY?** It's the sort of camera that makes you ask, How did they do it? An aluminum-bodied 10.2MP camera with 3X zoom (34–102mm equivalent f/2.8–5.2), 2.5-inch LCD with auto brightness adjustment, lens-based image stabilization, face detection—it's all there. And it has extras like self-portrait mode (keeps you from cutting your own head off), color filter effects, auto contrast balance to keep the dynamic range under control, and basic in-camera image editing. **NOW! $170, STREET.**

CHEAPER BY THE DUO

WHO? DSLR buyers who want humongous focal-length range, right out of the box. **WHAT?** The Sony Alpha 200 kit with 18–70mm f/3.5–5.6 and 75–300mm f/4.5–5.6 Sony DT lenses. **WHY?** Given the 1.5X lens factor of the Alpha 200, these lenses work out to a combined range of 27–450mm in 35mm terms. And remember that you get image stabilization with both, as the A200 has sensor-based stabilization that works with any optic you can put on the camera. The camera itself can produce resolution of over 2000 lines, and the noise control—wait a minute, you can read the whole test in this issue. If this isn't a deal, nothing is. **NOW! $700, STREET.**

HD IN THE HAND

WHO? HDTV owners who want a small camcorder to make high-def home movies. **WHAT?** The Sony Handycam HDR-CX12. **WHY?** Since this high-definition Handycam stores its video to little Memory Stick PRO Duo flash memory cards, Sony was able to make it much smaller than the MiniDV models you remember from the last time you bought a camcorder. Sony also has a reputation for better-than-average still images from its HD camcorders, so this model's 10MP stills should be better than the ones you get from most camcorders. The CX12 also sports a 12X optical zoom lens with Super SteadyShot optical image stabilization, a 2.7-inch Clear Photo Plus touch screeen LCD, and a 5MP ClearVid CMOS sensor with Sony's Exmor technology. **NOW! $900, STREET.**

FAST FROM THE PAST

WHO? Pentax and Samsung DSLR shooters who want a super-speed portrait and available-light lens. **WHAT?** 50mm f/1.4 Pentax SMCP-FA lens. **WHY?** You know how we keep telling you that the classic fast 50mm lens is a great accessory for digital SLRs? Given the 1.5X lens factor of cameras like the Pentax K20D and Samsung GX-20, the 50mm becomes effectively a 75mm short tele. In our Lab tests, this optic scored Excellent sharpness and produced almost no distortion. Just how bright is f/1.4? Going from an f/2.8 lens to an f/1.4 is like going from ISO 400 to ISO 1600—but without the noise. **NOW! $200, STREET.**

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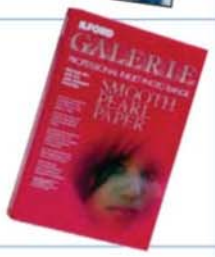

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TOP BUYS 2008

SHAKE YER SIGMA

WHO? You want a wide-to-tele zoom with image stabilization, at a price that won't give you the shakes. **WHAT?** Sigma 18–200mm f/3.5–6.3 DC OS AF lens. **WHY?** Nikon shooters save nearly $200 over the Nikon VR lens of the same focal length. Canon shooters save nearly $2,000 (!) over Canon's own 28–300mm f/3.5–5.6L EF IS. About 29–300mm in 35mm terms, the Sigma alternative has image stabilization that's good for an extra 2 to 3 stops handholding (tested), and has a sensor that detects panning motion and autoswitches to single-axis stabilization. Our tests in the Pop Photo Lab found Excellent sharpness and contrast throughout the focal-length range—better than most of the competition. That f/6.3 aperture at full tele is a little dim for our tastes, but that's what the OS is for. **NOW! $500, STREET.**

FOR CLOSER ENCOUNTERS

WHO? Close-up enthusiasts who have been keeping their distance from pricey macro teles. **WHAT?** Tokina 100mm f/2.8 AT-X Pro D Macro AF. **WHY?** The most useful macro lenses are those in the short telephoto range, as they give you extra working distance, important if you're photographing a small and skittish creature. But these optics can carry a heavy price tag. The Tokina, while hardly a giveaway, comes in around $90 to $360 less than comparable lenses from camera makers. What do you give up? Exactly nothing—in our Lab tests, the Tokina put up Excellent performance at all magnifications, plus distortion control among the best we've ever seen in this class. And it's a full-framer, not digital-only. **NOW! $400, STREET.**

1,000 GIGS IN ONE JOINT

WHO? Prolific photographers—like you! **WHAT?** Buffalo 1 Terabyte DriveStation Combo TurboUSB External Hard Drive. **WHY?** With a terabyte of storage (that's slightly more than 1,000 GB), you can rest assured that you'll have enough space to store or back up everything you shoot. This DriveStation uses Buffalo's TurboUSB technology, so your data transfers extra fast (or choose FireWire if you prefer). And the included Memeo AutoBackup software takes charge of making sure that every picture you store on your PC will be there, just in case your PC isn't. **NOW! $250, STREET.**

CARD SCORE

WHO? You want to keep shooting without flipping those memory cards in and out. **WHAT?** Sandisk 8GB Extreme III SDHC card. **WHY?** With the megabytes going up and up, and RAW capture on the increase, serious shooters may develop serious memory problems. But you can keep on shooting with a high-capacity card like the Sandisk Extreme III. It has Class 6 transfer speed (that means really fast) and is rated for use in very hot or very cold conditions. The price includes a MicroMate mini USB 2.0 card reader and RescuePRO software. **NOW! $80, STREET.**

RELIEF WITH TWO TABLETS

WHO? Frustrated Photoshoppers. **WHAT?** Wacom's line of Bamboo Fun tablets. **WHY?** Anyone who attempts to do any selecting or delicate retouching with a mouse knows the frustration inherent in drawing an elegant line with what's basically a small brick. Enter Wacom's Bamboo Fun series of tablets. Reasonably priced at $100 for a small size and $200 for a medium, these allow you to use a pressure-sensitive pen to do delicate work. And when you're working in other applications, the pen offers quick relief for those mouse-induced wrist aches. **NOW! $100–200, STREET.**

LOCATION SENSATION

WHO? Budget-conscious shooters who want a serious strobe light that will perform equally well in the studio or on location—miles away from the nearest electrical outlet. **WHAT?** JTL Mobilight 301 AC/DC monolight strobe with NiMH battery. **WHY?** It's well built, bright (300 Watt-seconds), and runs off wall current or an included NiMH battery that delivers up to 120 full-power pops per

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charge. Not enough capacity? One of JTL's numerous Mobilight accessories is a light (3 pounds!) Li-ion battery that promises 1,000 pops and can run multiple heads ($750, street). Other accessories include softboxes, wireless radio and IR remote firing systems. Other features: built-in optical slave, thermostat to prevent overheating, and a clever sliding bracket that repositions the head atop a lightstand to serve as a counterbalance for heavy light modifiers such as the 36x24-inch softbox. **NOW! $330, STREET.**

GREAT POD, FOR LESS WAD

WHO? Big-lens shooters looking for means of support. **WHAT?** Adorama Flashpoint F-2560 carbon-fiber monopod. **WHY?** You'd think carbon fiber were gold, given the price of most tripods and monopods made from the stuff. But demand is high because carbon fiber is light, and, unlike metal, does not conduct heat and helps damp vibrations. Adorama's monopod gives you a sturdy leg without a leg-breaker price. The four-section pod extends to 55 inches, and folds down to just under 19 inches. It uses twist locks, comes with both 1/2-and 3/8-inch camera mounting screws, and can support up to 11 pounds. And it weighs just 10 ounces. **NOW! $90, DIRECT.**

SPACE-SAVING PRINTER

WHO? People who want to print and scan photos at home, but don't have a lot of desk space. **WHAT?** Epson Stylus Photo RX595. **WHY?** Here at Pop Photo, we've got plenty of desk space for big printers and scanners, but when we adjourn to our small apartments or cluttered houses at the end of the day, we appreciate the compact nature of an all-in-one, such as Epson's Stylus Photo RX595. Six individual ink cartridges serve up Epson's dye-based Claria Hi-Definition ink. Memory card slots accommodate any kind of card your camera might use and let you print without turning on your computer. A 2.5-inch color LCD and a handy set of controls on the front let you tweak your photos before printing. **NOW! $130, STREET.**

A MONITOR MONITOR

WHO? The one gnashing your teeth because the prints coming out of that fancy-shmancy printer look nothing like what's on the computer screen. **WHAT?** The Pantone Huey colorimeter. **WHY?** If you do any printing—or if you just want to share photos that look their best—this may be the best $80 you can spend. The Huey reads and analyzes the colors on your monitor (flat-screen or tube), enabling the included software to calibrate the screen for more accurate color. The device can also measure ambient light to adapt your monitor for changing room light. **NOW! $80, STREET.**

SHOESTRING QUARTET

WHO? The second-lens buyer going long. **WHAT?** Bargain 55–200mm zooms. **WHY?** Two camera makers and two independents have seriously shaved the cost of these basic lenses, which work out to an 82.5–300mm 35mm equivalent on APS-C digital SLRs and 110–400mm on Four Thirds system cameras. We tested the Sigma and it showed Very Good to Excellent SQF numbers, as well as a good showing in distortion and falloff tests.

The front filter rings of these lenses turn during focusing, which can drive you batty if you're using a polarizer. And not one is image-stabilized. But, hey, you get a sharp, well-made, light lens for little.

- **NIKON** 55–200mm f/4–5.6G AF-S DX: **$170, STREET.**
- **SIGMA** 55–200mm f/4–5.6 DC AF: **$150, STREET,** in mounts for Canon, Nikon, Olympus, Panasonic, Pentax, Samsung, Sigma, Sony DSLRs. **$180, STREET,** for HSM version for use on Nikon cameras requiring AF-S lenses.
- **SONY** 55–200mm f/4–5.6 DT: **$230, STREET.**
- **TAMRON** 55–200mm f/4–5.6 Di-II LD: **$180, STREET**, in mounts for Canon, Nikon, Sony DSLRs.

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4X Digital Zoom, 30-120-251

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1/2.3" CCD, 3.0" LCD, 3X Optical Zoom,
4X Digital Zoom, 30-120-269

EOS Rebel XSi 12.20 MP
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Sweet Thing

By Philip Ryan

A little dough and a lot of sugar

When Sony introduced its first DSLR, the Alpha 100, we liked it enough to name it our 2006 Camera of the Year. While its replacement, the new Alpha 200, doesn't break much new ground, it will certainly give its entry-level competitors a run for their money. And money is the operative word, given the A200's bargain street price of $500 with a 18–70mm f/3.5–5.6 lens ($700 with additional 75–300mm f/4.5–5.6 lens).

As we mentioned in our first look at the A200 (March 2008), the new camera has the same 10.2MP (effective) CCD sensor as its predecessor, placing it on par with other entry-level DSLRs in terms of pixel count. Like all cameras in this class (except for those made by Olympus, with the Four Thirds system), it has an APS-C sized sensor, which in this case gives it a 1.5X lens factor. Sensor-based image stabilization is built right in. Where the Alpha 200 outstrips most: sensitivity, which reaches ISO 3200. That's not only 1 stop more than the A100, but 1 stop more than the Canon EOS Rebel XS and XSi, Olympus E-420, and Pentax K200D.

The real question: How well does the Alpha 200 perform? Very well indeed in our tests both in the Pop Photo Lab and in the field.

Overall, image quality was Excellent from ISO 100 through 800.

◀ IMAGE QUALITY: This shot of a pond shows ample detail in the murky water, plus nice colors in the lily pads. Multisegment metering wouldn't have blown the highlights, but we used centerweighted metering to expose for the shadows.

It slipped to Extremely High at ISO 1600–3200, when noise reduction, a default setting, kicked in at the expense of resolution. This dropped to 1725 lines at ISO 3200 from 2150 lines on average at lower ISOs.

The A200 also fared very well in our noise tests, slightly edging out Canon's Rebel XSi from ISO 100 through 800. But even at lower

WHAT'S HOT

■Bargain price with kit lenses. ■Excellent image quality, ISO 100–800. ■Wide dynamic range. ■In-body image stabilization works with any lens.

WHAT'S NOT

■Low noise comes at the expense of resolution. ■Button placement could've been better. ■No live view in the LCD.

WHO'S THIS FOR?

■First-time DSLR buyers looking for low-cost entry into Sony's Alpha system. ■Budget body-hunters who want to use their Konica Minolta lenses.

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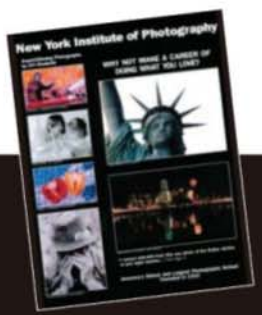

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CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–800)

EXCELLENT

POOR ⟷ EXCELLENT

IMAGE QUALITY (ISO 1600–3200)

EXTREMELY HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100–800)

EXCELLENT 2150

1500 1700 1900 2100 2300 2500

HIGH ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXCELLENT 7.6

14 12 10 8 6

HIGH ⟷ EXCELLENT

NOISE AT ISO

0.9 EXTREMELY LOW	100
1.1 VERY LOW	200
1.4 VERY LOW	400
1.8 LOW	800
1.1 VERY LOW	1600*
1.6 LOW	3200*

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

HIGHLIGHT/SHADOW DETAIL

EXTREMELY HIGH

LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

SLIGHTLY HIGH

LOW ⟷ HIGH

IMAGE STABILIZATION

2.5 STOPS

1 2 3 4 5 6

TESTED AT 200MM

AF SPEED

*With High-ISO noise-reduction enabled.

SONY ALPHA 200

sensitivities, its noise advantage costs the Sony resolution: The Canon beats it by about 100 lines at ISO 100.

And color accuracy scored an Excellent rating in our Lab test, with an average Delta E of 7.6—more accurate than any consumer-grade film. Sony's Dynamic Range Optimizer does a good job of producing images with a wide range of tones from light to dark. Images also show excellent contrast.

Sony's 40-segment honeycomb-pattern metering system determines the right exposure for a given scene, and it's supplemented by both centerweighted- and spotmetering for trickier conditions. While its multisegment metering doesn't quite measure up to Nikon's nearly telepathic 3D Color Matrix Metering II in adapting to extraordinary situations, such as a heavily backlit portrait, we're still plenty impressed. We're also glad that Sony's multisegment metering errs on the side of preserving highlights, since it's easier to resurrect shadow detail in postprocessing than it is to salvage blown highlights.

Burst shooting came close to matching Sony's claim of 3 frames per second in our tests. A camera's actual burst rate in the field depends on a number of factors, sometimes including which memory card you use. We were able to get 25 images in 9 seconds, for an average of 2.8 frames per second using a Lexar 2GB UDMA 300X-speed card. Conveniently, you can shoot JPEGs continuously until your card fills up, though you're limited to 6 RAW images, or 3 RAW + JPEG frames, before the buffer runs out of space.

Focus on convenience

The Alpha 200's 9-point autofocus system proved speedy in our Lab tests, especially in very bright light. It was faster than the Canon Rebel XSi and Nikon D60 in bright conditions, though slower than both of them as the light dimmed. Compared with the Pentax K200D and midlevel Olympus E-520, the Sony was faster across all levels of brightness.

At EV 10 and 12, the brightest light in our test, the A200 was able to lock focus in a scant 0.27 second. In very dim light, it slowed but still managed a respectable 1.4 seconds at EV –1, a little brighter than the light of a full moon, which was the darkest light level the AF system could take. That's common in this class of DSLR. Canon's Rebel XSi can

▶TOP: A dedicated ISO button makes quick changes easy, though the drive button is a little to far to the left. The mode dial has plenty of scene settings.

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VITAL STATISTICS

Imaging: 10.2MP (effective) CCD captures 3872x2592-pixel images with 12-bits/color in RAW format. **Storage:** CompactFlash cards. Stores JPEG, RAW, or RAW + JPEG. **Burst rate:** Continuous Fine-quality JPEGs at 2.8 frames per second (tested with Lexar 2GB UDMA 300X-speed card). **AF system:** TTL phase detection system with 9 selectable AF zones and red activation lights. Single-shot, continuous, and AF autoselect. Sensitive down to EV –1 (at ISO 100, f/1.4). **Shutter speeds:** 1/4000 to 30 sec plus B (1/3-EV increments). **Metering:** TTL honeycomb-pattern evaluative, centerweighted, and spotmetering. EV 1–20 (at ISO 100). **ISO range:** 100–3200 (in 1-EV increments). **Flash:** Built-in pop-up unit, GN 39 (in feet at ISO 100), covers angle of view of 18mm lens. X-sync at 1/160 sec. **Viewfinder:** Eye-level, fixed pentamirror. **LCD:** 2.7-in. TFT with approx. 230,400-dot resolution. **Output:** Hi-Speed USB 2.0 and video. **Battery:** Rechargeable Li-ion NP-FM500H. **Size/weight:** 5.25x4x2.8 in., 1.3 lb with card and battery (body only). **Street price:** $500 with 18–70mm f/3.5–5.6 lens; $700 with 18–70mm f/3.5–5.6 and 75–300mm f/4.5–5.6 lens. **Info:** www.sonystyle.com.

VIEWFINDER TEST

Accuracy: 95% (Excellent)
Magnification: 0.89X (Very Good)

reach down to EV –2, but the Nikon D60 joins the A200 in bottoming out at EV –1. The Pentax K200D can reach EV –1, but not reliably, while the Olympus E-520 didn't autofocus below EV 0 in our tests.

A pair of sensors just below the optical viewfinder trigger the Eye-Start AF function. As the name indicates, the camera will begin to focus as soon as you raise it to your eye. However,

since the Alpha 200 can't distinguish between your eye and your chest, you may want to dig into the custom menu to turn off this function if you wear your camera around your neck.

Also, as indicated by the 0.89X viewfinder magnification we measured in the Pop Photo Lab, the A200 suffers from only minimal tunnel vision. If you wear eyeglasses, though, you may have trouble seeing info at the bottom of the finder and a full view of the frame at the same time. Thankfully, when we tested the finder, it served up a very impressive 95-percent accuracy.

That's crucial, since you won't find live view on the Alpha 200, so if you want that, you'll have to step up to the otherwise nearly identical Alpha 300 ($600, street, with the same lens).

A host of other features make shooting more convenient, though. For instance, to let you tailor color settings to your subject, Sony's main menu offers what it calls Creative Style settings. Standard is good for general shooting; Vivid boosts saturation; Landscape boosts saturation, contrast, and sharpness; Night View rolls back contrast to accommodate for the wide dynamic range of night-time scenes; Sunset accentuates the red of sunsets; and B&W creates monotone images. Creative Style is also where you can choose the Adobe RGB color space, which offers a wider gamut of colors than the sRGB color space used by all the other styles. You can also adjust contrast, saturation, and sharpness.

Another nice touch? The filter in front of the sensor has an antistatic coating, and the entire sensor assembly vibrates when you turn the camera off to shake away any dust that may have landed on it.

Get a grip

You have to hand it to Sony's design team: The A200's revamped body design has curves in all the right places. Starting with the reasonably long grip, Sony creates an undulating set of swoops that make it effortless to achieve a firm hold. Around back, an odd ridge bends to the left and creates a curve toward the top, providing an awesome resting place for your thumb.

While we applaud the inclusion of dedicated buttons for ISO and drive mode atop the camera, the drive button

is too far to the left to reach comfortably while shooting. Excessive leftward placement also plagues the exposure-compensation button, which, along with the exposure lock button, is too far recessed for our taste.

This would be less of a problem if Sony included a rear control wheel. Instead, to change aperture in manual-exposure mode, you have to hold down the exposure-comp button while turning the wheel next to the shutter.

That wheel provides well-defined clicks for feedback as you rotate it, but one with a larger diameter and slightly less-coarse surface would have been a better choice. The mode dial, which has a nicely knurled edge, gives quick access to six scene modes that DSLR newbies should find useful.

In keeping with the trend in entry-level DSLRs, you have to jump into the Function menu to change the most commonly used settings. The type is pleasingly large on the 2.7-inch LCD screen, and it's fairly quick to control the camera while out in the field.

And we really like that there's a physical switch for the sensor-shifting Super SteadyShot image stabilization.

If you want to take full advantage of an accessory flash, such as Sony's new HVL-F58AM, the Alpha 200 includes a wireless flash mode. This doesn't offer the same level of control as you'd get if you use the F58AM as the master wireless unit, with which you can adjust the lighting ratios of slave units. Still, it's better than having no wireless control—a drawback of entry-level Nikon and all Canon DSLRs.

Sure, the selection of Sony-branded lenses and accessories isn't quite as large as those from Canon and Nikon. But the company continues to add more and more lenses, and third-party lens makers have been bolstering their offerings as Sony sells more bodies to the DSLR-hungry masses. Of course, there are still plenty of older Konica Minolta-mount lenses that fit Sony bodies, too.

All in all, Sony's Alpha 200 is a capable bargain-priced DSLR. Once you consider that the kit comes with a longer-than-usual 18–70mm f/3.5–5.6 lens for only $500, it becomes a steal.

COMPETITIVE SET

■NIKON D60 with 18–55mm f/3.5–5.6G VR lens ($630, street) *Priced $130 higher than the A200, and with a shorter zoom on its kit lens, Nikon's entry-level DSLR is a tough sell. If you like the visual feedback of lens-based image stabilization, then Nikon has an edge there. But Sony's sensor-shift IS is compatible with any lens you put on the camera. Both cameras showed similar color accuracy and AF speed in our Lab tests, with Sony producing slightly more resolution at lower ISOs (2150 vs. 2050 lines). The Sony's 9-point AF system gives it a bit more coverage in the frame.*

■CANON EOS REBEL XS with 18–55mm f/3.5–5.6 IS EF-S lens ($700, est. street) *While we haven't tested this just-announced DSLR yet (see the Hands On in this issue), it is very similar to its predecessor, the Rebel XTi. If we can expect even slight improvements over that model, then it should match or surpass the A200 in image quality and performance. But Sony's sensor-shift IS should appeal more to budget shooters, given Canon's optical IS design, which is tied to specific lenses (as Nikon's is). While the Sony has 9 AF points, the Canon's 7-point system covers a wider range across the middle of the frame.*

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Internal Affairs

You'll love what's inside

Not even a year after it introduced its first full-frame DSLR, the D3, Nikon is at it again. The latest: the 12.1-megapixel D700, a smaller-bodied, midlevel model ($3,000, street, body only; $3,600 with 24–120mm f/3.5–5.6G IF-ED VR II Nikkor lens). And get ready, Nikonians, because it carries over most of the groundbreaking features that made the D3 such an imaging powerhouse.

In Nikon's line, the D700 falls squarely below the D3 ($4,820, street, body only) and above the D300 ($1,650, street, body only). Canon's midlevel full-frame DSLR, the EOS 5D ($2,200, street, body only), matches the D700 in terms of pixel count, but doesn't live up to the D700's high sensitivity, 14-bit RAW files, or other innovations since the 5D launched about three years ago. Plus, unlike the Canon, the Nikon has a pop-up flash.

The D700 uses the same full-frame CMOS sensor as the D3. It also covers the same 200–6400 ISO range (extendable to the equivalent of 100–25,600), as well as the same 51-point (15 cross-type) autofocus system and 1005-pixel 3D Color Matrix Metering II. For image playback and menu surfing, there's a big, 3-inch, 920,000-dot LCD.

Like its bulkier and pricier sibling, the D700 includes two live-view modes. One is for handheld shooting and the other for use on a tripod. Nikon also carried over the D3's virtual horizon indicator, which can now be used as an overlay on top of the image you're framing when shooting in live view.

The similarities don't end there. The D700 includes Nikon's EXPEED processing with 14-bit A/D conversion and 16-bit internal image processing. You can apply D-Lighting in-camera tweaks in three levels, though the D700 adds an auto setting. The pop-up flash includes Commander mode for wireless control of Nikon accessory flashes. The AF fine-tune custom function lets you adjust specific lenses to make them focus slightly ahead or behind their normal point of focus—you can program up to 20 lenses into the camera, or set a universal adjustment to apply to any lens.

Like both the D300 and D3, the D700 includes Nikon's Scene Recognition system, which uses the metering sensor to figure out what kind of scene you're shooting, then helps set white balance and exposure. But the D700 takes things one step further by offering face detection: In Auto-area AF mode, the camera can find a face and use it

NEW & NOTEWORTHY

■Nikon's first full-frame midlevel DSLR. ■Sensitivity up to an equivalent of ISO 25,600. ■51-point AF system with 15 cross-type sensors. ■Scene Recognition with face detection.

CONSIDER THIS IF. . .

You want a full-frame Nikon at a relatively reasonable price, or if you crave astronomical sensitivity in a midlevel DSLR.

By Philip Ryan

GREG NEUMAIER (CAMERA); BRONWYN JAMES/ISTOCKPHOTO (LCD IMAGE)

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to set various shooting parameters; in continuous AF mode, it helps track subjects moving through the frame.

The magnesium-alloy body is just slightly larger than the D300, due to the larger sensor, but it has a similar layout and weathersealing. You'll find all the familiar Nikon touches, such as the quality, white balance, and ISO buttons atop the drive-control wheel. It also has Nikon's signature sculpted grip, with a nice indentation on the inside, giving a solid feel when pivoting the camera or shooting at an odd angle.

Given that the D700 costs much less than the D3, you might wonder what it lacks. The most tangible loss: the vertical grip. For an extra $240 (street), you can add the same MB-D10 battery grip that fits the D300.

Adding the grip will get you the same kind of continuous-shooting advantage. In this case, it boosts the burst rate to 8 frames per second from 5 fps. You can shoot JPEGs until your CF card is full, or capture 23 12-bit NEF RAW, or 20 14-bit NEF RAW files before the buffer fills up.

Other differences make sense, considering its position in Nikon's product line. For instance, the D700's shutter is only rated for up to 150,000 cycles. While not shabby, it doesn't equal the D3's 300,000-cycle shutter.

The D700's viewfinder gives you 95-percent coverage and a 0.72X magnification, in line with the Canon EOS 5D, which provides 0.71X magnification. Canon's EOS-1Ds Mark III has the best magnification, 0.76X, of any full-frame DSLR right now; the Nikon D3's is 0.70X.

All this may have you reaching for your credit card. But there is a drawback that comes with Nikon's shift to full-frame. Namely, megapixels. The D700 steps down to 5MP if you use it with 1.5X lens-factor DX-format glass.

When Nikon first announced the full-frame FX format with the D3, there was surprisingly little negative pushback about the DX lens issue. This may be because most D3 users are pros who can afford to write off new lenses as a business expense (or were using their old lenses from film days).

But with a wider potential market for the D700, it'll be interesting to see how many Nikonians complain about having to buy new lenses. (Of course, you can't even mount Canon's sub-full-frame EF-S lenses on EOS-1D or -1Ds bodies, either, so take comfort, Nikonians.)

This year and next will surely see the DSLR wars intensify as Canon, Nikon, Sony, and possibly Pentax and Samsung get into the full-frame competition. Nikon is off to a good start, but will likely meet with some intense counterstrikes soon. With the EOS 5D at 12.8MP, it's likely that Canon will raise resolution in the next iteration of that model. Also, Sony's upcoming 24MP DSLR (like the D700, lacking an integrated vertical grip) will probably be targeted at a similar price range. We expect to see the D700 surpassed in resolution by the end of this year.

Still, the D700 will no doubt find a home with many wedding photographers and Nikon enthusiasts. It may even entice some photographers who use other brands to switch. If the performance we've seen from the D3 indicates anything, this should be one amazing camera. Check www.PopPhoto.com for Certified Test Results from the Pop Photo Lab. We'll post them as soon as we have a testable D700.

"Sparks Lane" © 2007 Tony Sweet. This image was scanned from 35mm film with the Microtek ArtixScan M1 Pro.

Tony Sweet, Photographer
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Nature photography is one of the most demanding subjects when it comes to composition. Good composition distinguishes an outstanding nature photograph from a tourist snapshot. To illustrate this point, look at the photograph above taken by Tony Sweet. Tony is a professional nature photographer. When you see his collection of nature photographs, you clearly see how good composition grabs your attention. To see more of Tony's photographs go online to www.tonysweet.com.

One of Tony's passions is panoramic pictures that he captures on 35mm film with his Hasselblad XPan® camera. Like many photographers, Tony needs these images in digital form and he uses Microtek scanners to scan his film. The image above was scanned with the Microtek ArtixScan M1 Pro which is designed for high-quality film scanning. We are proud to feature Tony as one of the many professional photographers using Microtek scanners.

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Baby Boomer

The little DSLR with big expectations

What do you give up if you buy a "starter" DSLR? Not much, with the new Canon EOS Rebel XS. A replacement for the Rebel XTi, the Rebel XS ($600, estimated street, body only; $700 with kit lens) isn't a major technological upgrade, and it keeps its predecessor's 10.1MP CMOS sensor. But Canon's most affordable DSLR catches up to current trends: It comes with image stabilization, thanks to the EF-S 18–55mm f/3.5–5.6 IS kit lens, as well as live view on the LCD to ease the move from a digital compact.

What else? DIGIC III processing should help keep noise down, performance up, and overall image quality high. And the reins are off burst shooting: You can capture as many JPEGs as will fit on your SD card at up to 3 frames per second.

But bursts take a hit with RAW files, dropping to 1.5 fps, with the same 6-shot maximum of the XTi. We think this

ARTUR ACHTELIK/ISTOCKPHOTO (LCD IMAGE)

is due to the memory constraints that Canon says limit image processing to 12 bits per second, versus the 14 bits of pricier models—you won't find Canon's Highlight Tone Priority mode here.

There are a few other compromises compared with its sibling, the 12.2MP EOS Rebel XSi ($800, street, body only; $900 with the same kit lens), which won our step-up DSLR shootout last month ("Midlevel Marvels," August 2008). The XS has fewer autofocus points, a total of 7, instead of the 9-point diamond-pattern system of both the XSi and the XTi. This new system covers a wider pattern, so it might provide an advantage for tracking across the frame, though you'll lose some coverage with subjects positioned toward the corners. The center point is a cross sensor, but not a high-precision type.

Besides the extra megapixels and AF points, the XSi retains its edge with a nicer viewfinder and slightly larger 3-inch LCD; the screen in the new XS is only 2.5 inches. And the XSi sports a viewfinder magnification of 87 percent—even higher in our test results—versus 81 percent on the Rebel XS. If you like to use a remote trigger, you should note that the XS will accept only a wired remote, while the XSi can use either wired or wireless.

What you will find on both models is the same rechargeable LP-E5 lithium ion battery, which has a CIPA rating of about 500 shots per charge, significantly more than the 360 shots with the Rebel XTi.

Also like the XSi, the new Reb has two kinds of AF in live view. The contrast-based version works without blacking out the viewfinder, but it's slower than the phase-detection type, which has to flip up the mirror and block the live view while focusing. Neither of these two is as smooth as the one in Sony's Alpha 350, which employs a second sensor to give you uninterrupted live view while focusing.

All told, while the Rebel XS is a minor upgrade from the XTi in terms of technology, the improvements bring it close enough to the XSi to keep it near the front of the entry-level DSLR pack.

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For instance, Canon's 8MP PowerShot SD870 IS ($260, street), Fujifilm's 12MP FinePix F100fd ($330, street), and the 10MP Nikon Coolpix S600 ($250, street) are all slip-in-your-pocket small. All have zoom lenses that begin at the wide-angle equivalent of 28mm and extend 3.8X, 5X, and

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4X, respectively. While features such as image stabilization and high-quality video are common in this class, try finding shooting modes for serious photographers, such as aperture priority, shutter priority, or manual exposure. None of these three have them.

Nor are those features included on such up-market, titanium-skinned compacts as the 12.1MP Canon PowerShot SD950 IS ($341, street) and Sony's 13.6MP Cyber-shot DSC-W300 ($350, street). And at more than 1 inch thick, they're chunkier (by tenths of an inch) than any others mentioned here.

For trimming cubic millimeters off their specs, the Canon PowerShot SD770 IS ($260, street) and Casio EXILIM EX-S10

◀**SMALL ORDER:** The Fujifilm FinePix F50fd has face detection, 35–105mm (equivalent) lens, control beyond the Auto mode, and a low price ($210, street).

($210, street) are champs. They're downright tiny 10MP cameras. For example, the Casio weighs only 4 ounces (without battery). But, not surprisingly, their feature sets are fairly bland.

A good compromise? The Fujifilm FinePix F50fd ($210, street). This 12MP, 3X-zoom camera measures 3.6x2.3x0.9 inches and tips the scale at 5.4 ounces (without battery). It gives you Face Detection (up to 10 faces), automatic redeye removal, sensor-shift image stabilization, two preset scene positions that let you directly dial up the shooting mode of your choice, a 5-frame-per-second burst rate, fast start-up time, and exceptional build quality. Unlike some Fujifilm cameras, the F50fd accepts SD and SDHC memory cards, as well as xD. Also expect impressive low-light performance and virtually noise-free available-light shooting up to ISO 400—along with surprisingly good performance at ISO 800 and above.

And, this Fuji has aperture-priority and shutter-priority exposure modes so you don't have to sacrifice control for compactness.

—Jon Sienkiewicz

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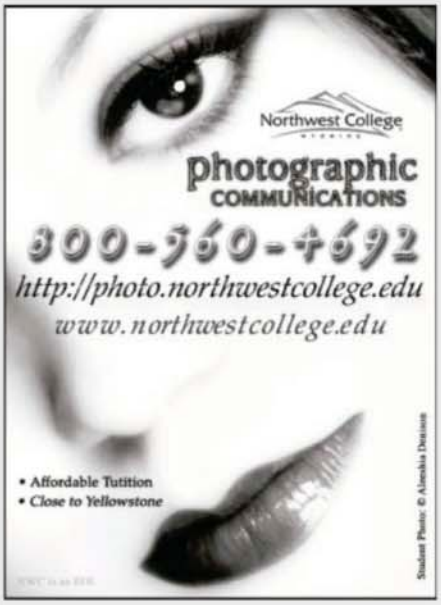

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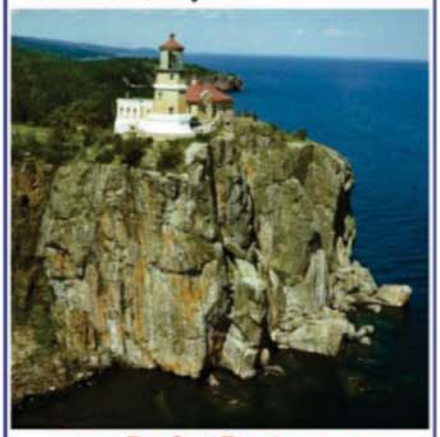

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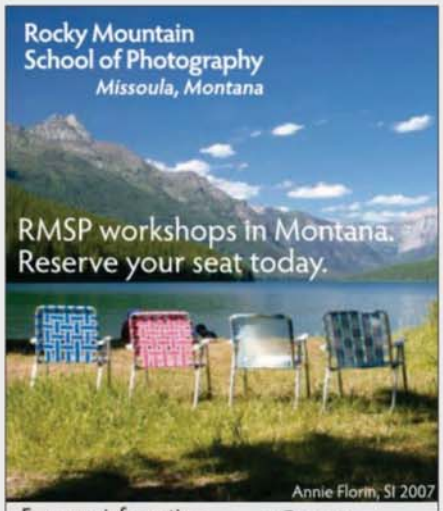
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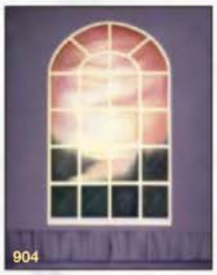

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From Sound & Vision magazine
Canon EF 28-135mm f/3.5-5.6 IS USM lens (User Review)
A PopPhoto.com reader from West Frankfort, IL reviews the Canon EF 28-135mm f/3.5-5.6 IS USM lens:
I bought this lens a couple of years ago when the price was higher than it is today. It does everything you would ask it to do. I don't agree that the images taken with this lens are soft. I teach at a local college and have recommended this lens to my Canon students and all are very happy with its performance. This lens usually stays on one 20D and I switch lenses on my other 20D as required. As an overall lens this can't be beat.
What's Hot: Autofocus is quick to respond.
What's Not: I haven't been able to find anything negative.
Read the complete review here.
Rate your own camera or lens today and help fellow readers in their buying decisions!
Exclusive First Look: Kaleidescape 1080p Player
Kaleidescape's new 1080p Player (aka, the KPlayer-6000) delivers all the goods of its predecessors, plus 1080p upscaling and more. (WEB ONLY)
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D40 Digital SLR

Incredible Pictures...Even Easier

The D40 is an ultra-compact, lightweight 6 MP D-SLR sporting a large, bright 2.5" LCD that inherits Incredible Picture Quality from Nikon's Photographic Expertise. Making it Easy for Everyone to Take Breathtaking Pictures. It features an All-New, Visually Intuitive Interface, In-Camera Editing and Built-In Help.
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COOLPIX P80

NEW!

Close Encounters

The 10 megapixel P80's incredible 18x Zoom-NIKKOR lens covers focal lengths from 27-486mm (35mm format equivalent). To ensure steady shots while utilizing the zoom capabilities, the COOLPIX P80 is equipped with Optical Vibration Reduction (VR). A light sensitivity range up to ISO 6400 and numerous mode dials will satisfy the needs of camera enthusiasts everywhere.
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D60

Stunning Photography is Just a Step Away

The compact 10.2-MP D60 delivers breathtaking picture quality and the versatile handling of a D-SLR, yet is incredibly compact, easy and fun to use. It features fast startup and split-second shutter response. Nikon's Active Dust Reduction System activates automatically, along with Airflow Control technology to reduce the amount of dust that reaches the sensor.
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COOLPIX S210

Remarkably Thin, Razor Sharp

The 8MP COOLPIX S210 features Electronic VR Image Stabilization, low light sensitivity settings as high as ISO 2000 and utilizes Nikon's innovative EXPEED image processing system for enhanced noise reduction and improved the signal-to-noise (S/N) ratio. The COOLPIX S210 comes with a bright, high resolution 2.5-inch LCD monitor with a wide 170-degree horizontal and vertical viewing angle.
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D80 Digital SLR

Expert Design...Use with Passion

With a new 10.2 megapixel DX Format CCD image sensor and an exclusive high-resolution color processing engine, the D80 can render images with incredible resolution, sharp detail and vibrant color that is unmatched in this class of cameras. It Offers Outstanding Performance, Ease Of Use, Versatile Personal Control and Exciting In-Camera Editing Tools.
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Digital SLR's

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EOS DIGITAL REBEL XSi

Infinite Possibilities

The EOS Rebel XSi brings staggering technological innovation to the masses. It features Canon's EOS Integrated Cleaning System, Live View Function, DIGIC III Image Processor, plus a new 12.2-MP CMOS Sensor and is available in a kit with the new EF-S 18-55mm f/3.5-5.6 IS lens with Optical Image Stabilizer. It includes a 3-inch LCD, and features SD and SDHC compatibility.

OLYMPUS

NEW!

E-520

Official Camera of the US Open

The new Olympus E-520 D-SLR incorporates a built-in image stabiliser to ensure blur-free shots irrespective of the lens attached. Matched with the Supersonic Wave Filter dust protection system and improved Live View capabilities, the freedom to frame and take great, crystal-clear photos is virtually limitless.

PENTAX

K200D

Non shake, Non rattle and Non roll

With 10.2 megapixels, the K200D DSLR features many of the advancements that are incorporated in the PENTAX K20D, including a 2.7 inch LCD monitor, Custom Image functions for perfect control over how images are developed, and the Expanded Dynamic Range function. It includes a user-friendly Dust Removal system, 11-point SAFOX VIII auto focus system, sophisticated 16-segment multi-pattern metering and auto sensitivity control up to ISO 1600.

TAMRON

IN STOCK

AF 18-200 f3.5-6.3 XR Di II LD Aspherical (IF) Macro

The Powerful Zoom Range Exclusively for Digital SLR's

The new AF18-200 is a high power zoom lens made for exclusive use with digital SLR cameras. It covers a powerful zoom range equivalent to 28-300mm on a digital SLR camera with a smaller-size imager. The lens provides the convenience of handling many photographic scenes and the capability of shooting ultra wide-angle to ultra telephoto shots without changing lenses.

Camcorders

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ZR950

Affordable Performance

The ZR950 is the top of the line of ZR camcorders. This latest addition to the ZR family also includes an array of features that turn your camcorder into a digital still camera, including 9 Point AiAF (Auto Focus), Progressive Photo, Simultaneous Photo Recording, Special Scene Modes, and Image Effects. It is also compatible with SD HC (High Capacity) memory cards for storing even more of your images.

FS100 NEW!

Flash Memory in a Compact Size

Now, with the light, compact Canon FS100, you can have stunning video with the ease and numerous benefits of Flash Memory, at an affordable price. Flash Memory is used in some of the world's most innovative electronic products such as laptop computers, MP3 players, PDAs and cell phones. It's just the thing for catching more of your life's most special moments.

Vixia HF10

FULL HD 1080

Setting a New Standard for High Definition

Now, with the light, compact Canon VIXIA HF10, you can have stunning AVCHD (Advanced Video Codec High Definition) format recording with Dual Flash Memory- record to both the camcorder's 16 GB internal memory and a removable SDHC card, extending your available recording space and offering added flexibility in file transfer and playback.

Vixia HV30

FULL HD 1080

Elegant Design, Ultimate HDV

The dramatic VIXIA HV30 is the latest in Canon's offering of HD camcorders, incorporating Canon Exclusive features you won't find anywhere else. Full HD CMOS sensor and advanced DIGIC DV II image processor deliver breathtaking detail and the best in color reproduction. SuperRange Optical Image Stabilization and Instant Auto Focus gives you the shot control High Definition demands. With the Genuine Canon 10x HD video zoom lens and a host of other advanced features the VIXIA HV30 is sure to be your choice in High Definition camcorders. And, with its HD and Standard Definition recording modes, you can make the move to HD without making your SD equipment obsolete.

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- Super-quick AF response
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- Anti-dust protection for cleaner images

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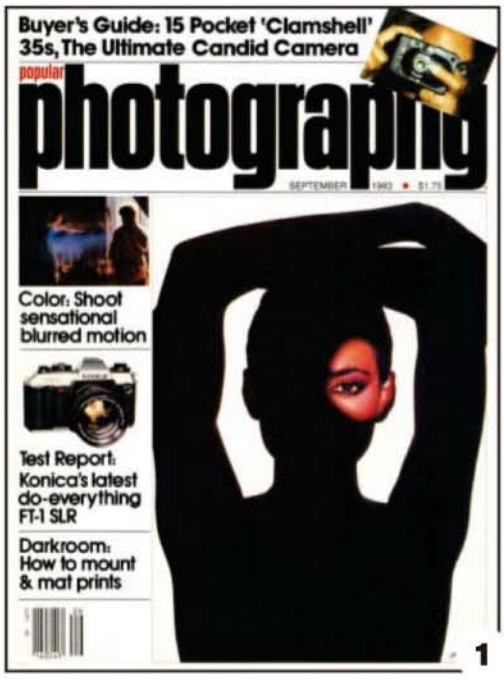
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1

2

1. Eye contact: This dramatic cover picture was made by Jan Cobb on assignment for Borghese cosmetics. He used a 35mm SLR with a 105mm lens, plus a warming filter. Lighting was from three electronic flash units–two for the background to create the silhouette effect, and a third with focusing spot for the face.

2. Goldsmith on wordsmith: During the '30s and '40s, the most influential writer on photography was Jacob Deschin, whose column in the *New York Times* was "must" reading for anyone interested in the world of cameras. He also wrote for magazines, including the very first (May 1937) issue of Popular Photography. This well-deserved tribute was written by Editorial Director Arthur Goldsmith.

3. Above it all: Ruth Orkin, one of the major photographers of the mid-20th century, lived in an apartment across from New York City's Central Park. The changing seasons and the passing parade of humanity provided inexhaustible subject matter for her to photograph from her window. This lovely winter scene was taken in 1981 with a 35mm Nikon SLR.

3

4

4. Casual chic: As part of a feature on the virtues of "clamshell" 35mm cameras–ultracompact folding models which would be enclosed to fit into a pocket–photographer Robert Grodman made this casual, available-light, candid shot in a Paris café. He used a Chinon Bellami camera and Kodak Tri-X film.

1930 | 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000

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1. Screen goddess: Stefanie Griffin was emerging from a pool in the Mojave Desert when she was photographed by Jon Abbot of New York City. He used a Hasselblad 1000F with an 80mm Tessar f/2.8 lens and Kodacolor film. Exposure was 1/50 sec at f/8 through an 85C filter, used for maximum color fidelity.

2

3

2. Viva la revolución: Freelancer Andrew St. George covered the revolution in Cuba, starting as a writer with a camera. His pictures of Fidel Castro and his army turned St. George into a pro photographer. This photo of Castro was published 120 times. St. George used a 2¼x3¼-inch Plaubel Makina IIIR camera with 100mm Anticomar f/2.9 lens and 120 Verichrome Pan film.

3. Reader portfolio: Among the photos included in this month's Amateur's Workshop section was this appealing shot made by Yvette Ripplinger of New York City. She took the picture while she was on assignment with a U.N. technical assistance mission in Africa, using a Kodak 35 camera, Kodak Plus-X film, and an exposure of 1/25 sec at f/4.5.

4. Upside-down camera: In addition to pictures, Amateur's Workshop included useful tips such as this one for adding versatility to a press camera. The article explained that while all cameras permitted lens rise, only view cameras provided for lens fall. So by mounting a press camera upside-down using an extra top-mounted tripod socket, the lens of a press camera could be lowered to extend the range of image control.

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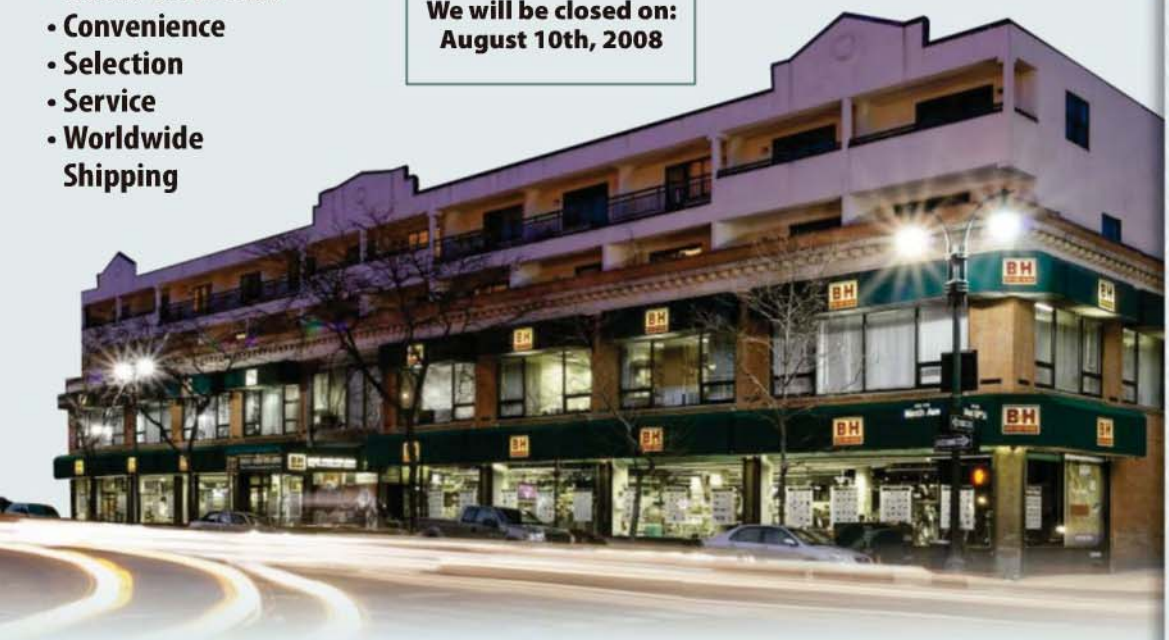

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• 10 MegaPixels • 2.5" LCD Monitor
• 5x Optical Zoom • 4x Digital Zoom
• 6.6-33mm f/3.2-5.7 (35 equiv. 37-185mm)
• SD/SDHC (High Capacity) Card Slot
• Dimensions 2.3 x 3.8 x 1.1"
• Weight 4.6 oz
10 MegaPixels **#CAPSSD890***

Canon Powershot SD870 IS
• Optical Image Stabilizer • 8 MegaPixels
• 3" LCD Monitor • Face Detection AF/AE
• 3.8x Optical Zoom • 4x Digital Zoom
• 4.6-17.3mm f/2.8-5.8 (35 equiv. 28-105mm)
• SD/SDHC (High Capacity) Card Slot
• Dimensions 3.6 x 2.3 x 1" • Weight 5.5 oz
8 MegaPixels **Black or Silver** **#CAPSSD870***

Canon Powershot SD950 IS
Ultra-Light Pure Titanium Finish
Face Detection AF/AE • 12.1 MegaPixels
• 2.5" LCD Monitor • Optical Viewfinder
• 3.7x Optical Zoom • 4x Digital Zoom
• 7.7-28.5mm f/2.8-5.8 (35 equiv. 36-133mm) Lens • SD/SDHC (High Capacity) Card Slot
• Dimensions 3.8 x 2.4 x 1.1"
• Weight 5.8 oz
12 MegaPixels **#CAPSSD950***

Canon Powershot SD1100 IS
• 8.0 MegaPixels • 2.5" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.2-18.6mm f/2.8-4.9 (35mm equiv. 38-114mm) Lens • Image Stabilizer
• SD/SDHC (High Capacity) Card Slot
• Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz
8 MegaPixels ***Blue, Brown, Gold, Pink, or Silver*** **#CAPSSD1100***

CASIO Exilim EX-Z80
• YouTube Capture Mode
• 8.1 MegaPixels • 2.6" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.1-5.9 (35mm Equiv. 38-114mm)
• SD/SDHC Card Slot • 12.4 MB Built-in Memory
• Dim. 2.1 x 3.6 x 0.8" • Weight 3.6 oz
8 MegaPixels ***Black, Blue, Green, Light-Pink, Vivid-Pink, or Silver*** **#CAEXZ80***

CASIO Exilim EX-Z100
• YouTube Capture Mode
• 10.1 MegaPixels • 2.7" LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 4.9-19.6mm f/2.6-5.8 (35mm Equiv. 28-112mm) • SD/SDHC Card Slot
• Dim. 3.7 x 2.2 x .08" • Weight 3.9 oz
10 MegaPixels ***Blue, Brown, Pink, or Silver*** **#CAEXZ100***

FUJIFILM FinePix F50fd
• 12 MegaPixels • 2.7" LCD Monitor
• 3x Optical Zoom • 8.2x Digital Zoom
• 8-24mm f/2.8-5.1 (35 Equiv. 35-105mm) Lens
• xD & SD Card Slots • 25MB Built-in Memory • IrSimple Wireless Transfer
• Dimensions 3.8 x 2.3 x 0.9"
• Weight 5.4 oz
12 MegaPixels **#FUFPF50FD***

FUJIFILM FinePix S700
• 7.1 MegaPixels • 2.5" LCD Monitor
• 10x Optical Zoom • 5.7x Digital Zoom
• 6.33-63.3mm f/3.5-3.7 (35 Equiv. 38-380mm) • Electronic Viewfinder
• xD & SD/SDHC Card Slot • 27 MB Built-in Memory • TV-quality Video
• Dimensions 3.0 x 4.2 x 3.2"
• Weight 10.8 oz
7 MegaPixels **#FUFPS700***

FUJIFILM FinePix Z100fd
• Blog Mode • Dual Image Stabilization
• 8.0 MegaPixels • 2.7" LCD Monitor
• 5x Optical Zoom • 5.1x Digital Zoom
• 5.9-29.5mm f/3.8-4.8 (35 Equiv. 36-180mm)
• xD & SD/SDHC • 54MB Internal Memory
• Dim. 2.2 x 3.6 x 0.8" • Weight 4.9 oz
8 MegaPixels ***Black, Brown, Pink or Silver*** **#FUFPZ100FD***

FUJIFILM FinePix Z20fd
• Blog Mode • One-touch Movie Recording
• 10 MegaPixels • 2.5" LCD Monitor
• 3x Non-extending Optical Zoom Lens
• 5.7x Digital Zoom • xD & SD/SDHC Card Slot
• 6.3-18.9mm f/3.7-4.2 (35 Equiv. 35-105mm)
• Dimensions 2.2 x 3.6 x 0.8"
• Weight 3.9 oz
10 MegaPixels **#FUFPZ20FD***

Kodak EasyShare M863
• Optical Image Stabilization
• 8.2 MegaPixels • 2.7" LCD Monitor
• 3x Optical Zoom • 5x Digital Zoom
• f/2.8 (35 Equiv. 34-102mm) • SD/SDHC Card Slot • 16 MB Built-in Memory
• Dim. 4.3 x 2.9 x 3" • Weight 11.6 oz
8 MegaPixels ***Black, Blue, Copper, Pink, Red, or Silver*** **#KOM863***

Leica D-Lux 3
• Mega Optical Image Stabilization
• 10 MegaPixels • 2.8" 16:9 Ratio LCD Monitor
• 4x Optical Zoom • 4x Digital Zoom
• 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • RAW File Mode
• SD Card Slot • 13MB MB Built-in Memory
• ISO 80-400 • Dimensions 4.2 x 2.3 x 1"
• Weight 6.5 oz
10 MegaPixels **#LEDL3***

Nikon Coolpix S52C
• Optical VR Image Stabilization
• 9.0 MegaPixels • 3" LCD Monitor
• 3x Optical Zoom • 4x Digital Zoom
• 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
• SD/SDHC Card Slot • 38MB Built-in Memory
• Dim. 3.6 x 2.3 x 0" • Weight 4.4 oz
9 MegaPixels **S52C WiFi Interface (Black) #NICPS52C***
S52 S52 Black or Red **#NICPS52***

Nikon Coolpix P5100
• VR Image Stabilization
• 12.1 MegaPixels • 2.5" LCD Monitor
• 3.3x Optical Zoom • 4x Digital Zoom
• 7.5-26.3mm f/2.7-5.3 (35 Equiv. 35-123mm) • SD/SDHC Card Slot
• 52MB MB Built-in Memory • Hot Shoe
• Dimensions 3.9 x 2.5 x 1.6"
• Weight 7.1 oz
12 MegaPixels **#NICPP5100***

Nikon Coolpix P80
• Optical VR Image Stabilization
• 10.1 MegaPixels • 2.7" LCD Monitor
• 18x Optical Zoom • 4x Digital Zoom
• 4.7-84.2mm f/2.8-4.5 (35 Equiv. 27-486mm) • SD/SDHC Card Slot
• 50MB MB Built-in Memory • D-Lighting
• Dimensions 3.1 x 4.3 x 3.1"
• Weight 12.9 oz
10 MegaPixels **#NICPP80***

OLYMPUS FE-310
• My Favorites Album • Face Detection
• Perfect Shot Preview • 8.0 MegaPixels
• 2.5" LCD Display with Backlight Boost
• 5x Optical Zoom • 4x Digital Zoom
• 6.2-31mm f/3.2-4.8 (35 Equiv. 37-185mm)
• xD card slot • 20.5MB internal memory
• Dim. 2.4 x 3.7 x 1.2"2. • Weight 4.9 oz
8 MegaPixels ***Black or Silver*** **#OLFE310***

OLYMPUS Stylus 850 SW

• Shockproof • Waterproof to 10 ft • Freezeproof

- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 5x Digital Zoom
- 6.7-20.1mm f/3.5-5 (35 Equiv. 38-114mm)
- xD Card Slot • 14.8MB Built-in memory
- Dim. 2.4 x 3.7 x 0.84" • Weight 4.8 oz

Black, Blue, Silver or Yellow **#OLS850***

OLYMPUS SP-570 UZ

- 10 Megapixels • RAW File Mode
- 2.7" LCD Monitor • Electronic Viewfinder
- 20x Optical Zoom • 5x Digital Zoom
- 4.6-92mm f/2.8-4.5 (35 equiv. 26-520mm)
- xD card slot • 45MB Internal Memory
- Manual Exposure • 13.5 fps Burst
- Dimensions 3.3 x 4.7 x 3.4"
- Weight 15.7 oz **#OLSP570UZ***

Panasonic Lumix DMC-FX35

• MEGA O.I.S. Optical Image Stabilizer

- 10.1 Megapixels • 2.5" LCD Monitor
- 4x WA Optical Zoom • 4x Digital Zoom
- 4.4-17.6mm f/2.8-5.6 (35 equiv. 25-100mm) Leica DC Vario-Elmarit lens • SD/SDHC Card Slot • 50 MB built-in Memory
- Dim. 3.7 x 2.0 x 0.9" • Weight 4.7 oz

Black, Blue, or Silver **#PADMCFX35***

Panasonic Lumix DMC-FZ50

• Mega Optical Image Stabilization

- 10.1 MegaPixels • 2" LCD Monitor
- 12x Optical Zoom • 2x Digital Zoom
- 7.4-88.8mm f/2.8-3.7 (35 Equiv 35-420mm) Leica DC Vario-Elmarit Lens
- RAW File Mode • SD/SDHC Card Slot
- Dimensions 5.5 x 3.4 x 5.6"
- Weight 23.5 oz **#PADMCFZ50***

Panasonic Lumix DMC-LX2

• Mega Optical Image Stabilization

- 10.2 MegaPixels • 2.8" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6.3-25.2mm f/2.8-4.9 (35 Equiv 28-112mm) Leica DC Vario-Elmarit Lens • SD Card Slot
- RAW File Mode • Dim. 2.2 x 4.2 x 1.1"
- Weight 6.6 oz **#PADMCLX2***

PENTAX Optio W30

• JIS Class 8 Waterproof to 10'

- 7.1 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4 (35 Equiv. 38-114mm) Lens • SD/SDHC (High Capacity) Card Slot
- Dimensions 4.2 x 2.1 x 0.9"
- Weight 4.9 oz **#PEOW30***

SAMSUNG L100

- 8.2 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 3x Digital Zoom
- 6.2-18.6mm f/2.8-5.2 (35 Equiv. 37-111mm)
- SD/SDHC (High Capacity) Card Slot
- 10MB Built-in Memory • Voice Recording
- Record 640 x 480 video at 30 fps
- Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz

Black or Silver **#SAL100***

SAMSUNG S860

Quick Dial 61

• Face Detection & Self Portrait Modes

- 8.1 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 3x Digital Zoom
- -mm f/ (35 Equiv. 37-111mm)
- SD/SDHC Card Slot • 11MB Built-in Memory
- Record 640 x 480 video at 30 fps
- Dim. 2.2 x 3.5 x 0.8" • Weight 4.1 oz

Black or Silver **#SAS860***

SONY CyberShot DSC-S730

- 7.2 MegaPixels • 2.4" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 5.8-17.4mm f/2.8-4.8 (35 Equiv. 35-105mm)
- MS Duo/Pro Duo Card Slot
- 22MB Built-in Memory • On-screen Histogram • Easy-to-use Function Guide
- Dimensions 2.4 x 3.6 x 1.0"
- Weight 4.6 oz **#SODSCS730***

SONY CyberShot DSC-T70

- 8.1 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 6x Digital Zoom
- 6.3-19mm f/3.5-4.4 (35 Equiv. 38-114mm) Carl Zeiss Vario-Tessar Lens
- MS Duo/Pro Duo Card Slot
- 31MB Built-in Memory
- Dim. 3.5 x 2.2 x 0.8" • Weight 5.5 oz

Black, Pink, Silver or White **#SODSCT70***

SONY CyberShot DSC-T2

• 4 GB Built-in Memory • Double Anti-Blur System • 8.1 MegaPixels • HD Video Out

- 2.7" LCD with Touchscreen Operation
- 3x Optical Zoom • 6x Digital Zoom
- 6.33-19mm f/3.5-4.5 (35 Equiv. 38-114mm) Zeiss Lens • MS Duo/Pro Duo Card Slot
- Dim. 3.4 x 2.2 x 0.8" • Weight 4.6 oz

Black, Blue, Green, Pink, or White **#SODSCT2***

SONY CyberShot DSC-W300

• Titanium Body • HDTV Compatibility

- 13.6 MegaPixels • 2.7" LCD Monitor
- 3x Optical Zoom • 2x Digital Zoom
- 7.6-22.8mm f/3.3-5.2 (35 Equiv. 35-105mm) Zeiss Vario-Tessar Lens
- MS Pro Duo Card Slot • 15MB Built-in Memory • Dimensions 2.3 x 3.7 x 1.1"
- Weight 5.5 oz **#SODSCW300***

SONY CyberShot DSC-T300

• Super Steady Shot Stabilization

- 10.1 MegaPixels • 3.5" LCD Monitor • Touch-Screen Operation
- 5x Optical Zoom • 2x Digital Zoom
- 5.8-29mm f/3.5-4.4 (35 Equiv. 33-165mm) Carl Zeiss Lens • MS Duo/Pro Duo Card Slot
- Dim. 2.3 x 3.7 x 0.8" • Weight 5.3 oz

Black, Red or Silver **#SODSCT300***

SONY CyberShot DSC-H50

• NightShot Infrared System

- 9.1 MegaPixels • 3" Tilt-up LCD Monitor
- 15x Optical Zoom • 2x Digital Zoom
- 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm) Carl Zeiss Lens • HDTV Compatibility
- MS Duo Card Slot • 15MB Built-in Memory
- Dimensions 3.2 x 4.6 x 3.4"
- Weight 14.6 oz **#SODSCH50***

Memory Cards

CF Compact Flash

	Delkin		Kingston			Lexar			Sandisk				Sony	
	Std	Pro	Std	Ultimate 133x	Ultimate 266x	Platinum II	133x	300x	Std	Ultra II	Extreme III	Extreme IV	133x	300x
1GB	13.50	28.50	9.95	—	—	—	19.95	—	—	—	—	—	—	—
2GB	16.50	44.95	14.95	37.95	44.50	27.50	38.95	54.95	—	27.50	36.50	54.95	49.95	—
4GB	24.95	79.95	27.50	39.50	77.50	46.95	58.50	87.95	49.95	47.95	56.95	89.95	99.95	109.95
8GB	—	149.95	—	88.50	149.95	73.95	99.95	169.95	—	93.95	99.95	179.95	—	199.95
16GB	—	299.95	—	168.50	—	—	—	—	—	—	199.95	—	—	—

MSDUO Memory Stick Pro Duo

	Lexar		Sandisk				Sony	
	40x	Gaming	Standard	Ultra II	Ultra II Mobile	Gaming	Standard	Mark II
1GB	19.95	19.95	19.95	—	—	21.95	24.95	23.95
2GB	27.50	—	28.50	32.50	74.95	29.95	—	35.95
2GB 2 Pack	—	—	48.95	—	—	—	—	—
4GB	46.95	—	48.95	54.50	129.95	48.95	—	49.50
8GB	96.50	—	97.95	99.95	—	—	—	99.95
16GB	—	—	—	—	—	—	—	154.95

SD Secure Digital

	Delkin				Kingston			Lexar			Sandisk					Panasonic			
	Standard	Pro	Micro	Mini	Standard	Elite Pro	Ultimate	Standard	Platinum II 60x	133x	Standard	Ultra II	Extreme III	Gaming	Micro	Micro Ultra	5MBs Class 2	5MBs Class 4	10MBs Class 2	20MBs Class 6
1GB	8.95	13.95	9.95	—	7.95	—	—	14.95	14.95	19.95	—	—	—	11.95	15.95	29.95	8.95	—	—	—
2GB	12.95	14.95	14.95	16.95	11.95	15.95	30.95	24.95	19.95	29.95	12.99	24.50	29.95	19.95	23.95	—	—	12.95	—	19.95
4GB	—	—	—	22.95	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
8GB	—	—	—	47.95	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

SD HC Secure Digital High Capacity

	Delkin Pro	Kingston Standard			Lexar Standard	Lexar Platinum II	Lexar 133x	Panasonic 6 MBs	Panasonic 10 MBs	Panasonic 20 MBs	Sandisk Standard	Sandisk Ultra II	Sandisk Ultra II Plus	Sandisk Extreme III	Sandisk Micro
	Class 6	Class 2	Class 4	Class 6	Class 2	60x Class 6	Class 6	Class 6	Class 4	Class 6	Class 2	Class 4	Class 6	20MBs Class 6	Class 2
4 GB	26.95	19.95	19.95	19.95	44.95	34.50	48.95	—	24.95	38.95	29.95	—	39.95 *	49.95	39.95
8GB	49.95	39.95	39.95	43.95	—	—	96.95	79.95	—	—	59.95	74.95 *	—	—	79.95 *
16 GB	89.95	—	149.50	—	—	—	—	—	—	159.95	—	149.95 *	*with Reader		—
32 GB	214.50	—	—	—	—	—	—	—	—	431.95	—	297.50 *	—	—	—

XD xD Memory

Type M	1GB	2GB
Fuji	24.95	39.95
Lexar	27.95	—
Olympus	—	26.95
Sandisk	19.95	29.95

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Quick Dial 64

12 MegaPixels

Digital Rebel XSiT (Black or Silver) Body Only ..... #CAEDRXSI*
Kit with 18-55mm IS .. #CAEDRXSIKB*

Canon Digital Rebel XSi

"D-SLR" Digital SLR Camera

- 12.2 MegaPixels CMOS Sensor
- 3.0" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.1 x 2.4"
- Weight 16.8 oz Body Only

10 MegaPixels

Rebel XTi (Black or Silver) Body Only ..... #CAEDRXTI
Kit with 18-55mm EF-S .. #CAEDRXTIK

Canon Digital Rebel XTi

"D-SLR" Digital SLR Camera

Self Cleaning Sensor with Dust Delete Data system

- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • Auto or Manual Focus
- Built-in flash & Hot Shoe • USB 2.0
- Program, Aperture, Shutter, Depth-of-Field, Manual, Exposure Compensation • 3 fps Burst
- ISO 100-1600 • Uses NB-L2H Battery
- Dimensions 5 x 3.7 x 2.6"
- Weight 18 oz body only

10 MegaPixels

EOS-40D Body Only ..... #CAE40D
Kit with 28-135mm IS USM ..... #CAE40D28135

Canon EOS-40D

"D-SLR" Digital SLR Camera

• RAW and sRAW Image Capture

- 10.2 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- Versatile Exposure Metering System
- Single, Continuous, or Manual Focus
- EOS Integrated Cleaning System
- ISO 100-3200 • Burst rate: 6.5 fps
- USB 2.0 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 26.1 oz Body Only

10 MegaPixels

EOS-1D Mark III Body Only ..... #CAE1D3

Canon EOS-1D Mark III

"D-SLR" Digital SLR Camera

- 10.1 MegaPixels
- DIGIC III Image Processor
- 3" LCD Monitor with live view mode
- Uses Canon EF Lenses (1.3x factor)
- SD & CF Card Slots • 10 fps Shootng Speed • 300,000 Cycle Shutter Unit
- 110 JPEG/30 RAW Image Burst Rate
- 100% Viewfinder Frame Coverage
- 1/300 SEC. Sync Speed
- ISO 50-6400 • Uses LP-E4 Battery
- Dimensions 6.2 x 6.1 x 3.1"
- Weight 40.7 oz. Body Only

12 MegaPixels

EOS-5D Body Only ..... #CAE5D
Kit with 24-105mm "L" IS USM ..... #CAE30D24105

Canon EOS-5D

"D-SLR" Digital SLR Camera

• Full-Frame 36x24mm DIGIC II CMOS sensor • 12.8 MegaPixels

- 2.5" LCD Monitor • SLR viewfinder
- Uses Canon EF Lenses • USB 2.0
- CF, MD Card Slot with Playback file size display • Auto or Manual Focus
- 3 fps Burst rate • Hot Shoe & Flash Sync. • Program, Aperture, Shutter, Depth-of-Field, Bracketing, Manual
- ISO 100-3200 • Uses BP-511A Battery
- Dimensions 6 x 4.4 x 2.9"
- Weight 28.5 oz. body only

21 MegaPixels

EOS-1Ds Mark III Body Only ..... #CAE1DS3

Canon EOS-1Ds Mark III

"D-SLR" Digital SLR Camera

- ***Full-Frame CMOS Sensor***
- ***Weather Resistant Body***
- ***Self-Cleaning Sensor***
- 21.1 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses • 5 fps Burst
- SD/SDHC & CF card slots • USB 2.0
- UDMA-compliant CompactFlash
- Fast AF system • Picture Style Settings
- Powerful Bundled Software
- ISO 100-1600 • Uses LP-E4 Battery
- Dimensions 6.3 x 6.1 3.1"
- Weight 42.5 oz. Body Only

Quick Dial 64

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46°
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 72mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- ***Exclusively designed for Digital SLRs***
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3°-27.5°
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-105/4 EF "L" IS USM Lens

- IS (Image Stabilizing) technology
- Dust and moisture resistant construction
- Fast and Quiet AF
- 4-22 f/Stop Range
- Focus 1.48' to Infinity
- 77mm filter diameter
- Weight 24 oz

Canon 580 EX II Shoe Mount Flash

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit10 oz; Flash ring: 4.2 oz

Canon

Canon EOS Flash System (USA)

220EX ..... **125.95** 430EX ..... **CALL** 580EX II ..... **CALL**
MR-14EX Ringlight .. **470.00** MT-24EX Twin Flash .. **685.00**

Canon EF-S Lenses *For Digital Only*	IMP	USA
EF-S Lenses are compatible with the 20D, 30D, 40D & Digital Rebel only		
60/2.8 USM Macro (52ø)	384.95	400.00
10-22/3.5-4.5 USM (77ø)	689.95	710.00
17-55/2.8 **IS** USM (67ø)	999.95	1030.00
17-85/4-5.6 **IS** USM (67ø)	499.95	515.00
18-55/3.5-5.6 **IS** USM (58ø)	—	170.00
55-250/4.0-5.6 **IS** USM (58ø)	CALL	CALL

Canon EF Lenses	IMP	USA
15/2.8	599.95	610.00
20/2.8 USM (72ø)	429.95	445.00
24/2.8 (58ø)	294.95	305.00
28/2.8 (52ø)	174.95	180.00
28/1.8 USM (58ø)	404.95	420.00
35/2 (52ø)	229.95	240.00
50/1.8 (52ø)	84.95	89.95
50/1.4 USM (58ø)	314.95	325.00
50/2.5 Macro (52ø)	239.95	250.00
MP-E 65/2.8 1x-5x Macro (58ø)	839.95	865.00
85/1.8 USM (58ø)	344.95	355.00
100/2.8 USM Macro (58ø)	469.95	490.00
100/2 USM (58ø)	394.95	410.00
135/2.8 Soft Focus (52ø)	284.95	295.00
400/4.0 **DO IS** (52ø rear)	5349.95	5500.00
24-85/3.5-4.5 USM (67ø)	309.95	322.00
28-90/4.0-5.6 III (58ø)	89.95	99.95
28-105/3.5-4.5 II USM (58ø)	219.95	229.95
28-135/3.5-5.6 **IS** USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	359.95	375.00
70-300/4.5-5.6 **DO IS** USM (58ø)	1159.95	1190.00

Canon EF Lenses	IMP	USA
70-300/4-5.6 **IS** USM (58ø)	529.95	549.00
75-300/4.0-5.6 III (58ø)	154.95	159.95
75-300/4.0-5.6 III USM (58ø)	189.95	200.00
100-300 4.5-5.6 USM (58ø)	279.95	295.00

Canon TS-E MF Lenses	IMP	USA
24/3.5 **"L"**	1129.95	1150.00
45/2.8	1129.95	1150.00
90/2.8	1129.95	1150.00

Canon EF "L" Lenses	IMP	USA
14/2.8 USM II	2029.95	2049.00
24/1.4 (77ø)	1149.95	1170.00
35/1.4 USM (72ø)	1159.95	1180.00
50/1.2 USM (72ø)	1379.95	1400.00
85/1.2 USM II (72ø)	1829.95	1870.00
135/2.0 USM II (72ø)	909.95	935.00
180/3.5 USM Macro (72ø)	1269.95	1300.00
200/2.8 USM (72ø)	669.95	695.00
300/2.8 **IS** USM (52ø rear)	3999.95	4100.00
300/4.0 **IS** USM (77ø)	1189.95	1210.00
400/2.8 **IS** (52ø rear)	6659.95	6800.00
400/5.6 USM (77ø)	1099.95	1140.00
500/4 **IS** USM (52ø rear)	5639.95	5800.00
600/4.0 **IS** (52ø rear)	7399.95	7600.00
16-35/2.8 II (82ø)	1424.95	1450.00
17-40/4.0 USM (77ø)	669.95	700.00
24-70/2.8 (77ø)	1159.95	1190.00
24-105/4 **IS** USM (77ø)	1039.95	1059.00
28-300/3.5-5.6 **IS** USM (77ø)	2199.95	2300.00
70-200/4.0 USM (67ø)	579.95	600.00
70-200/4.0 **IS** USM (77ø)	1069.95	1100.00
70-200/2.8 USM (77ø)	1169.95	1190.00
70-200/2.8 **IS** (77ø)	1649.95	1699.00
100-400/4.5-5.6 **IS** USM (77ø)	1419.95	1460.00
1.4x II Teleconverter	279.95	290.00
2x II Teleconverter	279.95	290.00

USA = Imported & Warrantied by Canon USA IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D40
"D-SLR" Digital SLR Camera
- ***Compact and Lightweight***
- 6.1 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- SD/SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5 x 2.5"
- Weight 17 oz Body Only

D40 Kit with 18-55mm DX ..... **#NID401855**

Nikon D60
"D-SLR" Digital SLR Camera
- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- Built-In Speedlight
- Integrated Dust Reduction System
- 8 Digital Vari-Program Modes
- Stop-Motion Video • 3 fps Burst
- In-Camera Image Editing & RAW Processing • ISO 100-1600
- USB 2.0 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5.0 x 2.5"
- Weight 17 oz Body Only

D60 Kits
with 18-55mm VR ..... **#NID601855**
with 18-55mm & 55-200mm VR ..... **#NID601855200**

Nikon D80
"D-SLR" Digital SLR Camera
- 10.2 MegaPixels • Hot Shoe
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

D80 Body Only ..... **#NID80**
Kit w/18-135mm DX.. **#NID20018135**

Nikon D300
"D-SLR" Digital SLR Camera
Self-Cleaning Sensor
- 12.3 MegaPixels • 3" LCD Monitor
- Live View • HDMI video out
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 6 fps Burst
- Auto or Manual Focus • USB 2.0
- Live View Shooting • 51-Point AF
- 14-Bit A/D Conversion
- Shutter Rated to 150,000 Cycles
- 200-3200 ISO (100-6400 with Boost)
- Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.2 oz. body only

D300 Body Only ..... **#NID300**
Kit with
18-135mm DX ..... **#NID30018135**
18-200mm DX VR..... **#NID30018200**

Nikon D3
"D-SLR" Digital SLR Camera
- 12.1 MegaPixels • Live View
- 3" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (No Lens Crop Factor) • Dual CF Card Slots
- 9 fps Full-Frame, 11 fps DX Crop
- 3D Color Matrix II
- 14-Bit A/D Conversion
- Shutter Rated to 300,000 Cycles
- 51-Point AF with 3D Tracking
- ISO 200-6400 (100-25,600 w/Boost)
- Uses EN-EL4a Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 6.3 x 6.2 x 3.4"
- Weight 43.2 oz body Only

D3 Body Only ..... **#NID3**

FUJIFILM FinePix S5 Pro
"D-SLR" Digital SLR Camera
- 12.1 MegaPixels
- 23 x 15.5mm Super CCD SRII
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (factor 1.5x)
- CF card slot • Auto or Manual Focus
- Program, Multi Program, Aperture, Shutter, Manual • Nikon i-TTL Flash Control & Built-in Flash • USB 2.0
- AE Bracketing • 3 fps Burst Mode
- ISO 100-3200 • Uses NP-150 Battery
- Dimensions 5.8 x 4.4 x 2.9"
- Weight 29.3 oz. body only

FinePix S5 Pro Body Only ..... **#FUFPS5**

SLR Lenses & Flashes

Nikon 10.5mm f2.8 Fish-eye DX ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- Full-frame fish-eye lens
- 35mm equiv. 16mm
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Minimum focus 5.5"
- Rear gelatin filter slot
- Weight 10.8 oz

Nikon 14-24mm f/2.8 G AF-S ED Ultra-Wide Zoom AF Lens
- Rugged construction and professional-grade dust and moisture resistance
- Nano Crystal coating
- Silent Wave Motor (SWM)
- ED (Extra-low Dispersion)
- IF (Internal Focusing)
- Minimum Focus 11"
- Weight 35.2 oz

Nikon 18-200/3.5-5.6 DX G AF-S ED-IF Digital Lens
- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 70-300/4.5-5.6 G AF-S VR Lens
- ***Vibration Reduction (VR) minimizes image blur caused by camera shake***
- Silent Wave Motor
- Internal Focusing
- 4.5-32 f/Stop Range
- Focus 4.9' to Infinity
- 67mm filter diameter
- Weight 1.6 lbs

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-800	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)		CALL
17-55/2.8 G AF-S (77ø)		CALL
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-55/3.5-5.6 G AF-S **VR** (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-135/3.5-5.6 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL
55-200/4-5.6 G AF-S **VR** (67ø)		CALL
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	1339.95	1419.95
16/2.8 D (39ø) with Hood	699.95	769.95
20/2.8 D (62ø)	469.95	489.95
24/2.8 D (52ø)	294.95	309.95
24/3.5 D ED **PC-E** (ø)	CALL	CALL
28/2.8 D (52ø)	224.95	234.95
35/2.0 D (52ø)	299.95	319.95
50/1.8 D (52ø)	104.95	109.95
50/1.4 D (52ø)	269.95	289.95
60/2.8 D Micro (62ø) (1:1)	379.95	399.95
60/2.8 G AF-S ED Micro (62ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
85/1.8 D (62ø) with Hood	369.95	399.95
85/1.4 D IF (77ø)	939.95	1024.95
85/2.8 PC Shift, Manual (77ø)	CALL	CALL
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	739.95	759.95
105/2.0 DC D with Hood (72ø)	829.95	924.95
135/2.0 DC D (72ø)	969.95	1069.95
180/2.8 D ED-IF (72ø)	699.95	749.95
200/2 G AF-S ED-IF **VR** (52ø)	3899.95	3999.95
200/4 D ED-IF Micro w/Case (62ø)	1199.95	1339.95
300/4.0 D AF-S ED-IF (77ø)	999.95	1124.95
300/2.8 G AF-S **VR** (52ø-R)	CALL	4499.00
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	CALL
17-35/2.8 (77ø)	1369.95	1499.95
24-70/2.8 G AF-S ED-IF (77ø)	CALL	CALL
24-85/2.8-4.0 D (72ø)	499.95	564.95
24-120/3.5-5.6 G AF-S **VR** (72ø)	489.95	509.95
70-200/2.8 G AF-S ED-IF **VR** (77ø)	1579.95	1624.95
70-300/4.0-5.6 G (62ø)	109.95	134.95
70-300/4.5-5.6 G-AFS **VR** (67ø)	CALL	CALL
80-200/2.8 D with Collar (77ø)	869.95	914.95
80-400/4.5-5.6 D **VR** (77ø)	1379.95	1429.95
200-400/4 G AF-S ED-IF **VR** (52ø)	5099.95	5199.95
TC-14E II (1.4x) Teleconverter	359.95	409.95
TC-17E II (1.7x) Teleconverter	359.95	419.95
TC-20E II (2x) Teleconverter	359.95	429.95

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight Shoe Mount Flash
- Guide No. 98'
- iTTL & Manual
- Recycling Time 3.5 Secs
- Bounce, Swivel and Zoom Head
- Angle of Coverage 73° to 23°
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon R1C1 Wireless Twin Flash
- Enables superb close-up lighting control with exceptional flexibility and innovative options
- Guide No. 66' • i-TTL, D-TTL, TTL & Manual
- Angle of Coverage 78° horiz.
- Includes two SB-R200 Speedlights & U-800 Wireless Speedlight Commander
- Weight 4.2 oz

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Quick Dial 64

10 MegaPixels

OLYMPUS Evolt E-510

"D-SLR" Digital SLR Camera

- ***Advanced Image Stabilization System • Supersonic Wave Filter***
- 10 MegaPixels
- 17.3 x 13" 4/3 FFT-CCD
- 2.5" Live View LCD monitor
- SLR viewfinder
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF & XD Card Slots
- Select ISO 100-1600 • 3 fps Burst
- Program, Aperture, Shutter, Manual, Bracketing, Exposure Compensation
- USB 2.0 • Uses BLM-01 Battery
- Dimensions 3.6 x 5.4 x 2.7"
- Weight 16.2 oz Body Only

E-510 Body Only ..... **#OLEE510**
E-410 Kit
w/14-42mm Zuiko ..... **#OLEE5101442**
w/14-42 & 40-150mm ..... **#OLEE5102LK**

14 MegaPixels

PENTAX K20D Super

"D-SLR" Digital SLR Camera

- ***Sensor-Shift Shake Reduction***
- ***Weather and Dust Resistant***
- 14.6 Megapixel CMOS Sensor
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- 11-point AF System • USB 2.0
- Dust Reduction and Dust Alert features • Built-in Flash
- Advanced White Balance
- Unique Exposure Modes
- ISO 100-3200 (Expandable to 6400)
- 3 fps Burst • Uses D-LI50 Battery
- Dimensions 4.0 x 5.6 x 2.8"
- Weight 25.2 oz. body only

K20D Super Body Only ..... **#PEK20D**

10 MegaPixels

OLYMPUS E3

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 10.1 MegaPixels • TruePic III Digital Image Processing System • Rugged Weatherproof Magnesium-alloy Construction • CF & XD Card Slots
- 2.5" Dual-axis, Free-angle LCD
- SLR viewfinder • Live View Function
- ***4/3 Full Frame Zuiko Specific Lenses***
- In Camera Blur Reduction
- Auto or Manual Focus • USB 2.0
- 5 fps Burst • Select ISO 100-3200
- Uses BLM-1 Lithium-ion Battery
- Dimensions 5.6 x 4.6 x 2.9"
- Weight 28.7 oz. Body Only

E3 Body Only ..... **#OLE3**

10 MegaPixels

SONY Alpha A200

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 10.2 MegaPixels • SLR viewfinder
- 2.7" ClearPhoto LCD monitor
- Uses Sony Alpha & Minolta Maxxum Lenses (1.5x factor) • CF Card Slot
- Anti-dust Protection • USB 2.0
- D-Range Optimizer (DRO)
- 3 fps Continuous Burst
- Eye-Start Autofocus
- ISO 100-3200 Sensitivity
- Uses NP-FM500H Battery
- Dimensions 3.9 x 5.2 x 2.8"
- Weight 18.8 oz. body only

Alpha A200 Kits
with 18-70mm ..... **#SODSLRA200K**
with 18-70mm and
75-300mm ..... **#SODSLRA200W**

10 MegaPixels

Panasonic Lumix DMC-L10

"D-SLR" Digital SLR Camera

Four-Thirds System (17.3 x 13mm) CCD

- 10.1 MegaPixels • 3 fps Shooting Speed
- 2.5" free-angle LCD Monitor rotates 180° horizontally and 270° vertically
- SLR viewfinder • Dust Reduction System
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • ISO 100-1600
- SILKYPIX Developer Studio
- USB 2.0 • Li-ion Battery Pack
- 3.8 x 5.3 x 3" • Wt. 17 oz. body only

Kit with Leica D Vario-Elmarit 14-50/2.8-3.5 MEGA O.I.S. Aspherical ..... **#PADMCL10K**

12 MegaPixels

SONY Alpha A700

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & MS Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt 24 oz. Body Only

A700 Body Only ..... **#SODSLRA700**
Kit with 18-70mm ..... **#SODSLRA700K**
Kit with 16-105mm ..... **#SODSLRA700P**

Quick Dial 61

Digital Picture Frames

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8" Genuine Wood Frame

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with four Interchangeable Frames

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- CF I, MS, MS PRO, SD/MMC Card Slots

#PHF74IC **$159.95**

PHILIPS

PhotoFrame 10" Frame

with four Interchangeable Frames

- 800 x 480 Screen Res.
- 128MB built-in memory
- CF I, MS, MS PRO, SD/MMC Card Slots

#PHF10I **$229.95**

Quick Dial 64

SLR Lenses & Flashes

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36 Flash	179.95
FL-50 Flash	374.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye	674.95
35/3.5 Macro (52ø)	199.95
50/2.0 Macro (77ø)	424.95
150/2.0 EP (82ø)	2199.95
300/2.8 ED	5894.95
7-14/4.0 ED (72ø)	1594.95
11-22/2.8-3.5 ED (72ø)	674.95
12-60/2.8-4 ED SWD (72ø)	949.95
14-42/3.5-5.6 EZ (58ø)	249.95
14-54/2.8-3.5 (67ø)	424.95
18-180/3.5-6.3 ED (62ø)	424.95
35-100/2.0 ED (77ø)	2199.95
40-150/4-5.6 (58ø)	259.95
90-250/2.8 ED (105ø)	5349.95
EC-14 1.4x Teleconverter	384.95
EC-20 2x Teleconverter	479.95
MF-1 OM Lens Adapter	99.95

PENTAX

AF Flash System

AF-360FGZ	219.95
AF-540FGZ	339.95

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	614.95
21/3.2 AL Limited *"Pancake"* (49ø)	439.95
35/2.8 Macro Limited (49ø)	599.95
40/2.8 Limited *"Pancake"* (49ø)	269.95
70/2.4 Limited *"Pancake"* (49ø)	479.95
200/2.8 ED IF	949.95
300/4.0 ED IF SDM (77ø)	1299.95
10-17/3.5-4.5 ED IF (77ø)	429.95
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16-45/4 ED AL (67ø)	399.95
16-50/2.8 ED AL IF SDM (77ø)	699.95
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18-250/3.5-6.3 ED IF AL (62ø)	449.95
50-135/2.8 ED IF SDM (67ø)	749.95
50-200/4-5.6 ED (52ø)	219.95
55-300/4-5.8 ED (58ø)	399.95

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	869.95
35/2.0 AL (49ø)4-5.6	299.95
43/1.9 Limited *"Pancake"* (49ø)	469.95
50/1.4 (49ø)	199.00
50/2.8 Macro (52ø) with Case	394.95
77/1.8 Limited (49ø)	679.00
100/2.8 D FA Macro (49ø)	524.95
28-80/3.5-5.6 J FA AL (58ø)	59.95
28-105/4-5.6 FA IF (62ø)	169.95

SONY

Compatible with Maxxum D-SLRs

Flash System

HVL-F36AM	219.95
HVL-F56AM	309.95

Digital Lenses

16/2.8 Fish-eye	749.95
20/2.8 (72ø)	519.95
28/2.8 (49ø)	229.95
35/1.4 (55ø)	1399.95
50/1.4 (55ø)	324.95
50/2.8 Macro (55ø)	439.95
85/1.4 ***Carl Zeiss*** (72ø)	1299.95
100/2.8 Macro (55ø)	599.95
135/1.8 ***Carl Zeiss*** (77ø)	1349.95
135/2.8 STF (72ø)	1149.95
300/2.8 G APO	5995.95
500/8 Reflex	649.95
11-18/4.5-5.6 DT (77ø)	599.95
16-80/3.5-4.5 DT ***Carl Zeiss*** (62ø)	699.95
18-70/3.5-5.6 DT (55ø)	199.95
18-200/3.5-6.3 DT (62ø)	469.95
24-105/3.5-4.5 D (62ø)	439.95
70-200/2.8 G APO (77ø)	1995.95
75-300/4.5-5.6 (55ø)	219.95
1.4x Teleconverter	449.95
2x Teleconverter	449.95

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Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Polarizer (Rotating)	57.25	64.50	71.00	84.50	95.00	99.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
Circular Polarizer Slim	85.50	89.75	96.75	112.00	134.00	153.00
#5 Lt Yel, #8 Yel, #25 Lt Red, #13 Green	32.75	34.25	45.00	51.25	63.00	73.75
#11 Yel/Grn, #15 Dark Yel, #22 Orange	32.75	34.25	45.00	51.25	63.00	73.75
81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

B+W

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	22.95	24.95	29.95	36.95	46.95	52.95
UV, KR1.5 Multi-Coated	32.95	34.95	42.95	49.95	62.95	79.95
UV, KR1.5 Slim W.A. Multi-Coated	69.95	79.95	89.95	96.95	107.95	112.95
Circular Polarizer	69.95	74.95	79.95	89.95	102.95	114.95
Circular Polarizer Multi-Coated	89.95	94.95	98.95	114.95	129.95	144.95
Circular Polarizer Slim W.A.	64.95	72.75	79.95	89.95	99.95	109.95
Kaesemann Circular Polarizer	102.95	104.95	114.95	129.95	144.95	164.95
81A, B, KR3, 6, 12, 15, KB1.5, 3, 6, 12, 15, 20	22.95	24.95	29.95	36.95	46.95	52.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	22.95	24.95	29.95	36.95	46.95	52.95
For Infrared Film 092, 093, 489	104.95	107.95	112.95	124.95	149.95	174.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .3 (101), .6 (102)	22.95	24.95	29.95	36.95	46.95	52.95
ND .9 (103), 1.8 (106)	43.95	45.95	72.95	74.95	94.95	104.95
ND 3.0 (110), 4.0 (113), 6.0 (120)	43.95	45.95	72.95	74.95	94.95	104.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	22.95	24.95	29.95	36.95	46.95	52.95

cokin

B&H SPECIAL! Buy 3 or more Cokin Filters & Get 10% Off.

Cokin universal filter holder system allows you to use 1 of 160 different filters on many different sized lenses. Works with all lenses of SLR cameras (35mm or Digital) There are 3 different Series in the COKIN System.

"A" Series— for lens diameters from 36mm to 62mm
"P" Series— for lens diameters from 48mm to 82mm
"Z-PRO" Series— for lens diameters from 49mm to 96mm

Series	"A"	"P"	Z-Pro
001 Yellow	16.49	22.54	43.99
002 Orange	16.49	22.54	43.99
003 Red	16.49	22.54	43.99
004 Green	16.49	22.54	43.99
005 Sepia	16.49	22.54	43.99
006 Yellow-Green	16.49	22.54	43.99
020 Blue 80A	17.04	23.64	43.99
021 Blue 80B	17.04	23.64	43.99
022 Blue 80C	17.04	23.64	43.99
023 Blue 82A	17.04	23.64	43.99
024 Blue 82B	17.04	23.64	43.99
026 Warm 81A	17.04	23.64	43.99
027 Warm 81B	17.04	23.64	43.99
028 Warm 81C	17.04	23.64	43.99
029 Orange 85A	17.04	23.64	43.99
030 Orange 85B	17.04	23.64	43.99
035 Warm 81D	17.04	23.64	43.99
036 FLW	17.04	23.64	43.99
045 Sepia Light	17.04	23.64	43.99
046 FLD	17.04	23.64	43.99
047 Gold	17.04	23.64	—
056 Star 8	24.19	31.34	—
057 Star 4	24.19	31.34	—
059 Softstar	24.19	31.34	—
060 CS Incolor 1	18.69	24.19	—
063 CS Grey 2	18.69	24.19	—
083/830 Diffuser 1	21.99	25.29	—

Series	"A"	"P"	Z-Pro
084/840 Diffuser 2	21.99	25.29	—
085/850 Diffuser 3	21.99	25.29	—
086 Pastel 1	21.99	25.29	54.99
087 Pastel 2	21.99	25.29	54.99
103 Close-up +3	21.99	25.29	—
120 Grad G1 Grey	24.19	31.89	—
121 Grad G2 Grey	24.19	31.89	—
122 Grad B1 Blue	24.19	31.89	65.99
123 Grad B2 Blue	24.19	31.89	65.99
124 T1 Tobacco	24.19	31.89	65.99
125 T2 Tobacco	24.19	31.89	65.99
126 M1 Mauve	24.19	31.89	—
127 M2 Mauve	24.19	31.89	—
150 Fog 1	24.19	32.44	—
151 Fog 2	24.19	32.49	—
152 Grey ND2x	17.59	21.49	44.99
153 Grey ND4x	17.59	23.64	49.49
154 Grey ND8x	17.59	21.49	49.49
160 Linear Pol	37.39	57.74	—
164 Circular Pol	51.69	104.49	—
173 VC Blue/Yellow	40.14	63.79	—
185 Radial Zoom	19.79	26.94	—
194 Gelatin Holder	14.29	15.39	—
197 Sunset 1	28.04	35.19	60.49
198 Sunset 2	28.04	35.19	60.49
220 Mirage	49.49	—	—
346 Double Exposure	16.49	15.39	—

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	58	62, 67	72	77	82
UV, Skylight (1B)	13.50	20.95	31.50	35.95	43.50
UV, Skylight (1B) HMC	20.95	29.95	37.50	40.50	58.50
UV, Skylight (1B) Super HMC	32.95	38.95	47.95	52.50	64.50
UV, Skylight (1B) Pro 1 Super HMC	59.95	68.95	79.50	95.95	103.50
Polarizer (Rotating)	20.95	20.95	34.50	40.50	56.95
Circular Polarizer	37.50	53.95	64.50	76.50	99.95
Circular Polarizer HMC	70.50	85.50	119.95	155.95	241.50
Circular Polarizer Ultra Thin Super HMC	77.95	94.50	137.95	172.50	259.50
Circular Polarizer Pro 1 Super HMC	122.95	157.50	190.50	224.95	329.95
"Moose" Warm Circular Polarizer	55.50	79.50	98.95	118.50	152.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	19.50	29.95	37.50	44.95	56.95
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A HMC	25.50	35.95	43.50	52.50	61.50
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	19.50	29.95	37.50	44.95	56.95
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C HMC	25.50	35.95	43.50	44.95	61.50
Close Up Set	44.95	62.95	80.95	89.95	—
Close-Up Set HMC	64.50	85.50	—	—	—
Cross Screen	19.50	29.95	37.50	44.95	56.95
Diffuser	19.50	29.95	37.50	44.95	56.95
Fluorescent FLD, FLW	19.50	29.95	37.50	44.95	56.95
Fluorescent FL-D, FLW HMC	25.50	35.95	43.50	52.50	—
Grad Color (Blue, Emerald, Grey, Mauve, Pink, Tobacco, Yellow)	22.50	—	—	—	—
Intensifier – Blue, Green Field, Enhancement (Red)	44.95	58.50	64.50	77.95	—
Neutral Density 2x, 4x, 8x	19.50	29.95	37.50	44.95	56.95
Neutral Density 2x, 4x, 8x HMC	25.50	34.95	43.50	52.50	61.50
Soft A, B	34.50	44.95	52.50	55.50	—
Soft Spot Set	37.50	49.50	58.50	64.50	—
Star 6, Star 8	25.50	37.50	43.50	49.50	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

	52, 55	58	62, 67	72, 77	82
Hot Mirror (for Digital Cameras)	68.95	81.95	132.95	186.95	292.95
UV Protector	10.95	12.39	15.95	31.95	48.95
UV Protector Thin Wide-Angle	—	18.95	23.95	48.95	—
Skylight (1A), UV Haze 1	10.95	13.39	16.95	30.95	45.95
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	26.95	35.95	62.95	—
Warm UV, Haze 2A	24.95	26.95	37.95	66.95	92.95
Circular Polarizer (Rotating mount)	35.95	37.95	51.95	68.95	118.95
Circular Polarizer Thin Wide-Angle	—	68.95	93.95	125.95	—
Polarizer (Rotating mount)	17.89	21.19	CALL	40.95	53.09
#8 Yellow, #11 Green, #15 Deep Yellow, #25 Red	14.95	15.95	29.95	40.95	54.95
#12 Yellow, #16 Orange, #21 Orange	24.95	26.95	37.95	66.95	92.95
#23A Lt Red, #29 Dark Red, #47 Blue, #58 Blue	24.95	26.95	37.95	66.95	92.95
Color Conversion 80A, 80B, 81A, 81B	14.95	15.95	29.95	40.95	54.95
Color Conversion 81C, 81EF, 82A, 82B, 85, 85B, 85C	24.95	26.95	37.95	66.95	92.95
#812 Warming	14.95	21.95	29.95	40.95	54.95
#87 Infra-Red	117.95	128.95	141.95	169.95	176.95
Close-Up Lens Sets (+1, +2 & +4)	46.95	59.95	77.95	110.95	—
Graduated: Blue, Sunrise	41.95	47.95	57.95	75.95	—
Graduated ND 0.6	41.95	47.95	57.95	75.95	97.95
Enhancing	65.95	96.95	101.95	117.95	128.95
FL-D Fluorescent (for Daylight Film)	19.95	23.95	29.95	47.95	86.95
Neutral Density 0.3, 0.6, 0.9	14.95	15.95	22.95	40.95	54.95
Sepia 1, 2, 3	37.95	44.95	57.95	75.95	94.95
Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95
Star Effect 4 Pt. 2mm	27.95	30.95	48.95	82.95	—
Hollywood FX Black Diffusion FX 1/2, 1, 3, 5	52.95	57.95	71.95	94.95	124.95
Hollywood FX Black Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX North Star	86.95	96.95	135.95	176.95	184.95
Hollywood FX Vector Star	72.95	81.95	112.95	146.95	—
Hollywood FX Pro Mist 1/2, 1, 2, 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Ultra Contrast 3	52.95	57.95	71.95	94.95	124.95
Hollywood FX Warm Polarizer (Rotating Mount)	37.95	45.95	56.95	74.95	99.95
Hollywood FX Warm Soft FX 1, 2, 3	42.95	51.95	63.95	86.95	118.95

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DMC Digital Multicoated
LPF Low Profile Frame
BAF Black Almite Frame
KEF Knurling Edge Frame
BRG Black Rimmed Glass
UVC UV Protected Case

Protect your valued lenses
This is the ultimate in clear filters. It will not affect the color balance or performance of your lenses in the slightest. However, constant use will protect your valued lenses from expensive front element damage which could be caused by dirt, knocks or scratches

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- Rotating 270° Receptor Head
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KCM-3100 Color Meter	1399.95

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DigiPro F	299.95
Luna Star F II	484.95
Color Pro 3F	1349.95

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L208 Twin Mate	99.95
L308S Flashmate (3-Year Warranty)	189.00
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L758C Cine	669.00
C500 Prodigi Color	999.00
C500 Prodigi with Module	1099.00

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EF-530 DG ST Flash

- TTL auto flash exposure control
- Bounce & Swivel Head
- Guide Number 165

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EM-140 DG TTL Ringlight

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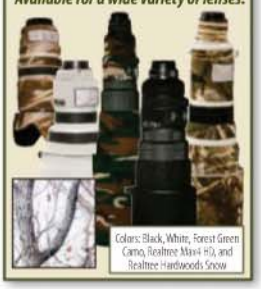
LENS COVERS

LensCoat

Moving a big white (or black) lens near skittish wildlife is like waving your arms – a sure way to flush your subject and ruin what could be a once-in-a-lifetime photo opportunity. LensCoat™ Lens Covers mask your large lens, giving you a better chance at getting the shot.

Manufactured from 100% closed-cell neoprene, offering protection from bumps, jars and nicks, with a camouflage-pattern fabric cover. Lens Covers also provide a thermal barrier, protecting your hands from cold lenses in lower temperatures. They are easy to install and remove, leaving no residue on the lens. And LensCoat™ lens covers are waterproof, providing protection in harsh conditions.

Available for a wide variety of lenses.



Colors: Black, White, Forest Green Camo, Realtree Max4 HD, and Realtree Hardwoods Snow

SLR Lenses & Flashes

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DF120 Digital Slave Flash

- Acts as a Slave to all Digital Cameras that have a Built-In Flash
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- Bounce Head
- Swivel Head
- 5 second Recycle Time
- Includes Bracket & Multi-Angle Stand
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Q-Flash T5-DR Digital Flash

- Parabolic Reflector Flash
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L-Ring LED Ringlight

- Works with any digital or film camera
- Recommended for cameras with smaller lenses
- 16 high power white LEDs
- 52mm threads
- Variable power dial
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Vivitar
Shoe Mount Flashes

DF120 Digital Slave	29.95
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730 AF for Maxxum	29.95
285 HV Manual	89.95

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VP-1 Vari Power Adapter f/283	19.95
SB-4 AC Adapter f/283, 285	19.95

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with Turbo Battery	1081.95
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Quantum Batteries

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Digi-Slave for Digital Cameras
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OM-CT4S	Metz CT45, CL45
OM-CT60	Metz CT60, CL60
OM-MZ70	Metz 70MZ-4, 70MZ-5
OM-PZ4	Sunpak 4000, Metz 40AF-4N
OM-SB16	Nikon SB16
OM-SB5	Nikon SB-50, 800X
OM-600	Nikon SB-600
OM-EX	Canon 420EX
OM-EW	Canon 430EX
OM-EY	Canon 580EX
OM-EZ	Canon 540EZ
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OM-UNI	Universal

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70-200mm f/2.8 II EX APO Macro HSM AF DG Lens

- *Desirable for Digital SLR Cameras*
- Minimum focus 3.3'
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- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar
- Weight 48 oz

SIGMA
18-200mm f/3.5-6.3 IF Asph. DC Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 17.7" to Infinity
- Magnification ratio of 1:4.4
- 69.3°-7.1° angle of view
- 62mm filter diameter
- Weight 14.4 oz

SIGMA
18-50mm f/2.8 EX Macro DC Super Wide Angle Lens

- *Exclusively designed for use with digital SLR cameras*
- Minimum focus 7.9"
- Magnification ratio 1:3
- 69.3-7.1° angle of view
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

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DC 4.5mm f/2.8 EX Circular Fisheye **HSM** **	899.00	899.00	—	—	—	899.00
DG 8/3.5 EX Circular Fish-Eye **	759.00	759.00^	759.00	—	759.00	759.00
DC 10mm f/2.8 EX Fisheye **HSM** **	649.00	649.00	—	—	—	649.00
DG 15/2.8 EX Diagonal Fish-Eye **	609.00	609.00^	609.00	—	609.00	609.00
DG 20/1.8 EX DF RF Aspherical (82ø)	459.00	459.00^	459.00^	—	459.00	459.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	389.00	389.00^	389.00^	389.00	389.00	389.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	299.00	299.00^	299.00^	—	299.00	299.00
DC 30mm f/1.4 EX **HSM** (62ø)	489.00	489.00^	489.00	489.00	489.00	489.00
DG 50mm f/1.4 EX (77ø)	499.00*	499.00*	499.00	499.00	499.00	499.00*
DG 50/2.8 EX Macro (55ø)	279.00	279.00^	279.00	—	279.00	279.00
DG 70/2.8 EX Macro (62ø)	479.00	479.00^	479.00	—	479.00	479.00
DG 105/2.8 EX Macro (58ø)	439.00	439.00^	439.00	439.00	439.00	439.00
DG 150/2.8 EX APO Macro **HSM** (72ø)	669.00	669.00^	—	669.00	—	669.00
DG 180/3.5 EX APO IF Macro **HSM** (72ø)	899.00	899.00^	899.00	—	899.00	899.00
DG 300/2.8 APO EX **HSM**	2,999.00	2,999.00^	2,999.00	—	2,999.00	2,999.00
DG 500/4.5 APO EX **HSM**	4,699.00	4,699.00^	4,699.00	—	4,699.00	4,699.00
DG 800/5.6 APO EX **HSM**	7,399.00	7,399.00^	7,399.00	—	7,399.00	7,399.00
DC 10-20/4-5.6 EX **HSM** (77ø)	569.00	569.00^	569.00	569.00	569.00	569.00
DG 12-24/4.5-5.6 EX **	779.00*	779.00^*	779.00^	—	779.00	779.00*
DC 17-70/2.8-4.5 Macro (72ø)	399.00	—	399.00	—	399.00	399.00
DC 17-70/2.8-4.5 **HSM** (72ø)	—	399.00	—	—	—	—
DC 18-50/3.5-5.6 (58ø)	139.00	—	139.00	139.00	139.00	139.00
DC 18-50/3.5-5.6 **HSM** (58ø)	—	139.00	—	—	—	—
DC 18-50/2.8 EX Macro (72ø)	449.00	449.00^	449.00	449.00	449.00	449.00
DC 18-50/2.8 EX Macro **HSM** (72ø)	—	449.00	—	—	—	—
DC 18-125/3.8-5.6 **OS** (Optical Stabilizer) (67ø)	399.00*	399.00*	399.00	—	399.00	399.00*
DC 18-200/3.5-6.3 **OS** (Optical Stabilizer) (72ø)	499.00	499.00	—	—	—	499.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	319.00	319.00^	319.00	—	319.00	319.00
DG 24-70/2.8 EX Aspherical (82ø)	499.00	499.00^	499.00^	—	499.00	499.00
DG 28-70/2.8-4.0 EX (58ø)	149.00	149.00^	149.00	—	149.00	149.00
DG 28-70/2.8 EX (67ø)	379.00	379.00^	379.00^	—	379.00	379.00
DG 28-300/3.5-6.3 Macro (62ø)	319.00	319.00^	319.00^	—	319.00	319.00
DC 50-150/2.8 EX **HSM** II (67ø)	749.00*	749.00	—	—	—	749.00
DG 50-500/4-6.3 EX APO RF (86Cø)	1,159.00*	1,159.00^*	1,159.00	1,159.00	1,159.00	1,159.00*
DC 55-200/4-5.6 (55ø)	149.00	149.00^	149.00	149.00	149.00	149.00
DG 70-200/2.8 EX Macro II **HSM** (77ø)	799.00	799.00^	799.00	799.00	799.00	799.00
DG 70-300/4-5.6 DL Macro Super II (58ø)	149.00	149.00^	149.00	—	149.00	149.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	249.00	249.00^	249.00	—	249.00	249.00
DG 100-300/4 EX IF APO (82ø)	1,199.00*	1,199.00^*	1,199.00	—	1,199.00	1,199.00*
DG 120-300/2.8 EX APO IF **HSM** (105ø)	2,999.00	2999.00^	—	—	—	2,999.00
DG 120-400/4.5-5.6 APO **OS HSM** (77ø Rear)	849.00	849.00	—	—	—	849.00
DG 150-500/5-6.3 APO **OS HSM**	979.00	979.00	—	—	—	979.00
DG 200-500/2.8/400-1000/5.6 APO EX (72ø Rear)	24,499.00	24,499.00	—	—	—	24,499.00
DG 300-800/5.6 APO EX **HSM**	7,999.00	7,999.00^	—	7,999.00	—	7,999.00
DG 1.4x EX APO Tele-Converter	219.00	219.00^	219.00	—	219.00	219.00
DG 2x EX APO Tele-Converter	239.00	239.00^	239.00	—	239.00	239.00

* **HSM** Model
** Rear Slip-in Gelatin Filter Slot

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Metz 48 AF-1 TTL Shoe Mount Digital Flash

- Fully compatible with current and future digital cameras
- Guide No. 158 @ 105mm • Automatic & wireless TTL control
- Bounce & Swivel Head
- Zoom Head (24-105mm) flash senses focal length & adjusts

Metz 54 MZ-4 TTL Shoe Mount Flash

- Guide No. 177
- "Cobra Design" flash reduces redeye effect
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Wireless full TTL triggering
- Available for Olympus, Nikon, Minolta, Pentax
- Weight 16 oz

SUNPAK PF-30x AF TTL Shoe Mount Flash

- Guide No. 98.5
- AF Assist Light
- Bounce Head (up to 90° tilt)
- Fully compatible with Nikon i-TTL, Canon E-TTL
- Weight 7.7 oz

SUNPAK PZ-40x II AF TTL Shoe Mount Flash

- Guide No. 133
- AF Assist Light
- Automatic Shutdown Mode • Large Illuminated LCD panel
- Fully compatible with Nikon i-TTL, Canon E-TTL, Minolta ADI
- Weight 7.2 oz

LumiQuest

Pocket Bouncer	19.95
Ultrasoft Pocket Bouncer	27.95
Pro Max System	47.95
Pro Max Mini Softbox	25.95
Pro Max Softbox	39.95
Softbox 2	30.95
Snoot	27.95

Custom Brackets

Rotation & Bracket Systems

CB Junior	89.95
CB Junior Kit	109.95
Digital Pro E Kit	249.95
Digital Pro SV Kit	259.95
Digital Pro M Kit	379.95
QRS for Medium Format	174.95

Stroboframe Brackets

Quick Flip 350	49.95
Quick Flip 120	69.95
Folding Flip	89.95
"Camera Flip"	79.95
Press-T	104.95
Pro-66	119.95
Pro-RL	154.95
Pro-SQ	129.95
Pro-T	99.95
RL-2000	144.95
Vertaflip PHD Professional/Heavy-Duty	59.95
VH-2000 Stroboflip	89.95

Accessories

Camera Anti-Twist Plates	12.95
300QRC Quick Release Set	64.95

Metz Shoe Mount Flashes

Metz Promo Expires 8-31-08

20 C-2 Manual/Auto	59.95
28 AF-3 TTL Digital	149.95
28 SC-2 Digital Slave Flash	149.95
36 AF-4C TTL	139.95
44 MZ-2 Manual/Auto	329.95
54 MZ-4 TTL Standard	399.95
48 AF-1 for Canon Digital	224.95
48 AF-1 for Nikon Digital	214.95
58 AF-1 TTL for Canon Digital	399.95
58 AF-1 TTL for Nikon Digital	359.95

Handle Mount Flash Systems with Battery & Charger

45 CL-4 TTL Digital	674.95*
76 MZ-5 TTL Digital	999.95**

Metz Promo! FREE with purchase

* Receive SCA Cable & Adapter

** Receive SCA Adapter & 2nd NiMH Battery

SUNPAK

* Requires Module

E-Flash Flat Panel Kit #MCEFKIT 74.95

Shoe Mount AF Flashes

Digital Flash #018ST Fits most Digital Cameras	29.95
383 Super Auto	79.95
433 AF TTL*	89.95
PZ-4000 AF TTL	109.95
PF-30x TTL for Nikon, Canon	99.95
PZ-40x II AF TTL Black or Silver	149.95

Handle Mount Flashes

622 Super Pro TTL	199.95
622 Super Pro TTL w/Zoom Head	249.95

Ringlight Flashes

D-Macro for Digital #0813	269.95

Lensbabies

Shot with Lensbaby 3G © Holland Studios

Want a fun little lens that will add a creative spark to your repertoire?

Lensbaby 3G Selective Focus SLR Camera Lens!

Bend • Lock • Fine Focus

Bring one area of your photo into sharp focus, and you can move that "sweet spot" of focus around the picture by bending the flexible lens tubing. You will get a unique new look, with gorgeous blurring, glowing highlights, & subtle, prismatic color distortions, all without software manipulations.

- Focus Type: Manual/Fingertip with 2 additional types of fine focusing
- Focal Length: around 50mm • Interchangeable levitating magnetic Aperture: f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22 • Min. Focus 12"

Available for most 35mm & digital SLR cameras #LB3G **$269.95**

norman 400ws Portable Battery Assembly Kit

- Basic UV Coiled Cord Lamp Head, Radio Slave
- 5" Standard Reflector
- NO400B Power Pack
- 2 NiCad Battery for P400B
- Super Dual Charger with Cable
- Contour Shoulder Strap

#NO400BRK **$1,383.95**

Same kit with Pocket Wizard Radio Slave #NO400BRMK **$1,476.95**

PHOENIX

	Manual Focus	Minolta Maxxum	Canon EOS	Nikon AF	Pentax AF
100/3.5 Macro (49ø)	119.95	—	—	—	—
500/8 Mirror Manual w/Mount (30.5øR)	109.95	109.95	109.95	109.95	109.95
19-35/3.5-4.5 (77ø)	159.95	159.95	169.95	159.95	159.95
28-80/3.5-5.6. (58ø)	89.95	69.95	79.95	69.95	69.95
28-105/2.8-3.8 (72ø)	—	169.95	—	169.95	—
28-210/3.5-5.6 (72ø)	144.95	149.95	164.95	—	—
28-210/4.2-6.5 AS IF (72ø)	—	179.95	189.95	179.95	179.95
70-210/4.5-5.6 (55ø)	89.95	99.95	119.95	99.95	—
100-300/5.6-6.7 (55ø)	109.95	114.95	129.95	114.95	114.95
650-1300/8.0-16.0 (Specify T-Mount)	299.95	299.95	299.95	299.95	299.95

Tokina 11-16mm f/2.8 AT-X Pro DX Ultra Wide Angle AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- 104-82° angle of view
- 77mm filter diameter
- Weight 19.2 oz

Sunex 5.6mm f/5.6 SuperFisheye Fixed Focus Lens

- Super-wide fisheye lens covers 185°
- Create a full spherical image from just 2 shots
- For digital SLR cameras using APS-C format imagers

f/Canon #SU5656C **$799.95**

f/Nikon #SU5656N **$799.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Magnification ratio of 1:4.5
- 78°-31° Angle of View
- 67mm filter diameter
- Weight 15.2 oz

TAMRON 28-300mm f/3.5-6.3 XR VC LD Aspherical IF Macro Di AF Lens

- *Desirable for Digital SLR Cameras*
- "VC" Vibration Compensation
- Minimum Focus 1.6'
- Magnification ratio 1:3
- 75-8° angle of view
- 67mm filter diameter
- Weight 19.2 oz

Tokina

DX – Designed for Digital SLR cameras only

AF Lenses	Canon	Nikon
DX 35/2.8 Pro Macro (52ø)	459.95	459.95
100/2.8 Pro D (55ø)	399.95	399.95
DX 10-17/3.5-4.5 ATX Fisheye	559.95	559.95
DX 11-16/2.8 Pro (77ø)	569.95	569.95
DX 12-24/4.0 Pro (77ø)	499.95	499.95
DX 16-50/2.8 Pro (77ø)	659.95	659.95
DX 50-135/2.8 (67ø)	699.95	699.95
80-400/4.5-5.6 ATX D (72ø)	649.95	649.95

TAMRON

6 YEAR WARRANTY

Di – Designed for use on both digital & film SLR cameras

Di-II – Designed for Digital SLR cameras only

NEW! TAMRON REBATES EXTENDED!

AF Lenses	Reg. Price	Less Rebate	Final Cost
90/2.8 **Di** Macro	489.00	$90	399.00
180/3.5 LD IF **Di** Macro	699.00	$50	649.00
11-18/4.5-5.6 **Di-II**	569.00	$75	494.00
17-35/2.8-4 **Di**	299.00	$10	289.00
18-200/3.5-6.3 **Di-II**	279.00	$30	249.00
28-200/3.8-5.6 **Di**	299.00	$50	249.00
28-300/3.5-6.3 **Di**	399.00	$50	349.00
28-75/2.8 XR **Di**	399.00	$10	389.00
55-200/4-5.6 **Di-II**	189.00	$40	149.00
200-500/5-6.3 **Di**	879.00	$30	849.00

Rebates Expire 8-31-08

AF Lesnses * Price After Rebate (Rebates Expire 8-31-08)	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
14/2.8 AF	1,099.00	1,099.00	—	—
Di 90/2.8 Macro (55ø)	399.00*	399.00*	399.00*	399.00*
Di 180/3.5 LD IF Macro (72ø)	649.00*	649.00*	649.00*	—
Di-II 11-18/4.5-5.6 (77ø)	494.00*	494.00*	494.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	289.00*	289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	449.00	449.00	449.00	—
Di-II 18-200/3.5-6.3 (62ø)	249.00*	249.00*	249.00*	249.00*
Di-II 18-250/3.5-6.3 (62ø)	499.00	499.00	499.00	499.00
24-135/3.5-5.6 (72ø)	399.00	399.00	399.00	—
Di 28-75/2.8 XR (67ø)	389.00*	389.00*	389.00*	389.00*
28-80/3.5-5.6 (58ø)	79.00	79.00	79.00	79.00
Di 28-200/3.8-5.6 Aspherical XR IF Macro (62ø)	249.00*	249.00*	249.00*	249.00*
Di 28-300/3.5-6.3 XR (62ø)	349.00*	349.00*	349.00*	349.00*
Di 28-300/3.5-6.3 XR **"VC"** (62ø)	599.00	599.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	149.00*	149.00*	149.00*	—
Di 70-200/2.8 LD IF Macro (77ø)	699.00	699.00	699.00	699.00
Di 70-300/4.0-5.6 LD Macro (62ø)	189.00	189.00	189.00	189.00
75-300/4.0-5.6 LD (62ø)	149.00	149.00	149.00	149.00
Di 200-500/5-6.3 LD IF (86Cø)	849.00*	849.00*	849.00*	—
1.4x Converter	129.00	—	—	—
SP 1.4x AF Pro Converter	189.00	189.00	—	—
SP 2x AF Pro Converter	219.00	219.00	—	—

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Quick Dial 73

Bags & Cases

tamrac 5684 Digital Zoom 4 Holster Pack

- Front pocket features Tamrac's U.S. patented Memory & Battery Management System
- Dual Foam Technology
- Holds Compact SLR with attached lens up to 4.25"
- Weight 17 oz

Lowepro DryZone Rover Backpack

- DryPod waterproof lower compartment
- Includes hydration system, designed by Hydrapack with a capacity of up to 50 oz.
- Holds Pro digital or 35mm SLR camera body with 3–4 additional lenses (up to an 80–200mm f/2.4), tripod & accessories

tamrac Backpacks

5256 CyberPack 6 (B)	12 x 6 x 15"	129.95
5258 CyberPack 8 (B)	12 x 6 x 18"	169.95
5546 Adventure 6 (R/B, G/B)	10 x 8 x 15"	59.95
5547 Adventure 7 (R/B, G/B)	11.5 x 9.5 x 18"	67.95
5375 Adventure 75 (B, FG)	10 x 5 x 14"	99.95
5273 Expedition 3 (B, FG)	8 x 4.6 x 11"	49.95
5574 Expedition 4 (B)	10 x 5 x 11"	124.95

Holster Packs

5682 Digital Zoom 2 (B)	5.5 x 3.5 x 4.75"	22.95
5683 Digital Zoom 3 (B, BL, SG)	6 x 4.9 x 6"	27.95
5684 Digital Zoom 4 (B, BL, SG)	6 x 4.25 x 7"	34.95
5627 Pro Digital Zoom 7 (B)	7 x 6.25 x 8.25"	42.95
5629 Pro Digital Zoom 8 (B)	7 x 6.25 x 11"	49.95

Sling Packs Series

5766 Velocity 6x - Compact (B, BL)	7.5 x 4 x 8.5"	39.95
5767 Velocity 7x - Photo (B, BL)	8.5 x 4.5 x 10"	59.95
5769 Velocity 9x - Pro (B, BL)	11 x 6.5 x 13"	79.95

Lowepro Backpacks

Micro 100 (B, FG/B, R/B)	8.5 x 4.5 x 10.5"	49.95
Orion Trekker (B/G, FG/B) II	12 x 6.5 x 10.5+5.75"	64.95
Mini Trekker AW (B, FG/B)	11 x 5 x 14.5"	139.95
Rover AW II (B/G, B/K)	11 x 5.5 x 11+10"	139.95
Nature Trekker AW II (B)	11.5 x 6 x 16.75"	229.95
Photo Trekker AW II (B)	12 x 6 x 19"	249.95
Dryzone Rover with Hydration System (B/Y, G/B)	Top 11.8 x 7.3 x 12" Bottom 11.8 x 6.9 x 8.7"	229.95
Dry Zone 200 (B/Y, G/B)	12 x 6 x 17"	269.95

Shoulder Bags (B, FG/B, N/B, G/B, R/B)

Nova Micro AW	5 x 3.5 x 6"	29.95
Nova Mini AW	6.5 x 3.5 x 6.5"	34.95
Nova 1 AW	7.75 x 4 x 6.5"	39.95
Nova 2 AW	8.5 x 4.25 x 7.75"	44.95
Nova 3 AW	9 x 6 x 7.5"	54.95
Nova 4 AW	11.5 x 6 x 7.75"	64.95
Nova 5 AW	14 x 6 x 8.5"	74.95

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Quick Dial 73

Tripods

Up to $50 Rebate! with purchase of any Manfrotto Carbon Fiber or Alluminum Tripod and Head combo. Rebate expires 8-31-08

Manfrotto 190XPROB Tripod Legs

Distributed by bogen

- Max. Height 57.5"
- Min. Height 3.3"
- Folded Length 22.4"
- Capacity 11 lbs
- 3 Leg Sections
- Flip Lever Locks
- Rapid Sliding Center Column • Weight 4 lbs

GITZO GT-3531LSV Carbon Fiber Composite Tripod Leg

- Max. Height 58.3"
- Min. Height 4.3"
- Folded Length 26.4"
- Capacity 39.7 lbs
- 3 Leg Sections
- Axial-sleeve Locks
- Weight 4. lbs

Manfrotto Modo Digital Tripods

Distributed by bogen

785B Maxi Tripod	59.2"	80.95
790B Monopod	57.3"	32.95

Magfiber Tripods

055MF3 Magfiber Pro 3-Section	66.5"	319.95
055MF4 Magfiber Pro 4-Section	65"	359.95
190MF3 Magfiber Pro 3-Section	56"	304.95
190MF4 Magfiber Pro 4-Section	51.6"	319.95

"Digi" Digital Tripods with Ball Head & Case

718SHB Black Compact 4-Section	48.5"	94.95
718B Black 4-Section	65.5"	94.95
725B Black 4-Section with Ball Head	64.6"	114.95
728B Black 4-Section	64.8"	124.95

Tripods Legs Only (Black)

190XDB 3-Section	57.1"	98.95
190XPROB 3-Section	57.5"	159.95
055XPROB 3-Section	70.3"	174.95
458B Neotec Pro 3-Section	61.4"	364.95

Tripod Ball Heads

486RC2 Compact	69.95	322RC2 Grip Action	124.95
488RC2 Midi	109.95	484RC2 Mini	59.95

GITZO

Traveler Series

GT-1541T Carbon Fiber 6x	55.1"	574.95
GT-1550T Carbon Fiber 6x	57.5"	674.95
GT-2530LVL Leveling Carbon Fiber 6x	62.6"	724.95
GT-2540LVL Leveling Carbon Fiber 6x	67.7"	799.95
GT-2941LVL Leveling Basalt	71.6"	649.95

Explorer Series

GT-2531EX Carbon Fiber 6x	66.9"	599.95
GT-2541EX Carbon Fiber 6x	64.6"	649.95

6x Technology Series

GT-2530 Mountaineer	63.4"	574.95
GT-2540 Mountaineer	61.4"	624.95
GT-3530 Mountaineer	64"	724.95
GT-3531LSV Systematic	58.3"	674.95
GT-3540LS Systematic	57.5"	699.95
GT-3540XLS Systematic	78"	799.95

CARBON 6X

Off Center Magnesium Ball Heads

GH2750QR Series 2 with Quick Release	249.95
GH3750QR Series 3 with Quick Release	289.95

Benbo · Cullmann · Giotto's · Slik · impact · Manfrotto · Velbon · Berlbach · Davis & Sanford · Hakuba · National Geographic · Sunpak · Monostat · Wimberley

Quick Dial 821

LCD Projectors

EPSON PowerLite 77c LCD Projector

- High aperture 3LCD technology x3 • 2200 ANSI Lumens • Auto and manual Keystone Correction
- 1024 x 768 Resolution • 400:1 Contrast Ratio
- Dimensions 12.9 x 4.3 x 9.6" • Weight 6 lbs

Canon Realis SX60 Home Theater

- 0.7" LCOS Reflective LCD x3 • 2500 ANSI Lumens
- 1400 x 1050 Resolution • 1000:1 Contrast Ratio
- Keystone Correction Vertical +/- 20°
- Dimensions 8.9 x 4.5 x 13.2" • Weight 10.4 lbs

Canon LV-7260	719.00	**Epson**		**HOME THEATER UNITS**	
Canon LV-7365	999.00	Powerlite S5	529.95	**Canon**	
Casio XJ-S31	899.95	Powerlite 77C	699.95	Realis SX60	2,629.95
Casio XJ-S46	1,349.95	Powerlite 1700C	949.00	**Epson**	
Hitachi CP-X253	689.00	Powerlite 1710C	1,379.00	MovieMate 50	695.95
Hitachi CP-X5	734.95	**Optoma**		**Optoma**	
Infocus IN-2102	569.95	EP7155 DLP	949.00	HD-72 DLP	999.00
Infocus IN-2104	699.95	TX774	1,799.00	**Panasonic**	
Infocus IN-10	1,099.95	**Panasonic**		PT-AX200U	1,299.00
Infocus IN-37	1,099.95	PTLB-60U	1,349.00	**Sanyo**	
Sharp XR-30X	629.00	**Sanyo**		PLV-Z5	1,295.00
Sharp XR-40X	769.95	PLC-XW55A	579.00		
Sony VPL-CX100	1199.00	PLC-XU75	749.00		
Sony VPL-CX21	919.00	PLC-XU78	799.95		

Quick Dial 71

Film Color & B&W

COLOR PRINT FILM

	Kodak Gold – GA 100 IMP	Kodak Gold – GB 200 IMP	Kodak Max – GC 400 IMP	Kodak Portra 160NC	Kodak Portra 160VC	Kodak Portra 400NC	Kodak Portra 400VC	Kodak Portra 800	Kodak Ultra Prof. 100UC	Kodak Ultra Prof. 400UC
135-24	1.99	1.99	2.09							
135-36	—	2.79	2.99	5.49	5.49	5.99	5.99	6.25	4.95	4.95
120 Roll	4.15	4.15	4.30	4.30	4.30	4.30	4.30	5.09	—	—
220 PP (5)	39.95	—	42.95	42.95	—	—	—	—	—	—

IMP Imported from Europe

USA Manufactured in USA for Domestic Distribution.

	Fujifilm Reala CS 100	Superia CN 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800	Fujifilm Pro 160C	Pro 160S	Pro 400H	Pro 800Z
135-24	—	1.99	1.79	1.99	3.99	—				
135-36	2.99	1.99	1.99	1.99	—	3.39	4.99	4.79	5.19	5.39
120 Roll							3.49	3.10	3.45	3.79
220 PP (5)							6.50	6.49	5.99	7.34

PROCESSING MAILERS

Agfa Scala Slide
36 Exp. (35mm) Mounted 10.00
36 Exp. (35mm/120) Unmounted 8.00
Fuji Slide 36 Exp. (35mm) 4.99
A&I Slides E6 Processing
35mm ... 9.49 120 ... 9.49 220 ... 18.95
A&I Color Print C41 Processing
35mm 13.49 120 ... 15.49 220 ... 30.95

COLOR SLIDE FILM

	Kodak Kodachrome KR 64 USA	Kodak EPY 64 Tungsten	Kodak Ektachrome Professional E Series 100 VS	Kodak Ektachrome Professional E Series 100 G	Kodak Ektachrome Professional E Series 100 GX	Kodak EPP 100	Fujifilm Fujichrome Sensia RA 100	Fujifilm Fujichrome Sensia RM 200	Fujifilm Fujichrome Sensia RH 400	Fujifilm Fujichrome Professional Velvia RVP Pro 50	Fujifilm Fujichrome Professional Velvia RVP 100	Fujifilm Fujichrome Professional Astia RAP100F	Fujifilm Fujichrome Professional Provia RDP100F	Fujifilm Fujichrome Professional Provia RXP III 400X
135-36	8.50	12.50	7.50	7.50	7.50	12.95	4.99	6.99	8.99	6.20	5.55	4.99	4.89	10.99
120 Roll	—	6.95	5.50	5.59	5.79	6.99	—	—	—	4.52	4.19	3.99	3.49	6.99
220 PP (5)	—	—	51.95	45.95	—	63.50	—	—	—	8.99	8.39	7.99	6.99	—

BLACK & WHITE PRINT FILM

	AGFA Scala 200 SLIDE	Ilford Pan F+ 50	Ilford FP4+ 125	Ilford HP5+ 400	Ilford Delta Pro 100	Ilford Delta Pro 400	Ilford Delta Pro 3200	Ilford XP-2 Super 400	Ilford Infrared SFX 200	Kodak Plus-X 125	Kodak Tri-X 400	Kodak TMX 100	Kodak TMY 400	Kodak TMZ 3200	Kodak BW 400 CN	Fujifilm Acros 100	Fujifilm Neopan 400	Fujifilm Neopan 1600
135-36	12.95	5.50	5.50	3.95	5.50	5.50	6.50	5.50	8.95	5.95	3.95	5.50	5.50	7.50	5.50	4.30	2.99	3.99
120 Roll	6.49	3.95	3.95	3.50	3.50	3.95	4.50	3.59	7.95	—	3.95	3.95	3.95	—	4.50	2.69	2.74	—

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YOUR QUESTIONS ANSWERED

Gridiron gripe

I shoot local football with a Canon EOS 5D and a tele lens with 2X teleconverter. It's fine for day games, but at night the AF often has trouble with dark uniforms, and I have to focus manually. You've said Canon shooters often use f/4 teles with converters at night. Why can they autofocus and I can't? *Robert Cohen*
Springfield, MA

Pro football fields are probably better lit than yours. Also, virtually all Canon-shooting pros use 1D-series DSLRs, which have a central AF sensor that works in much less light than your 5D. It requires optics (lens plus converter) no dimmer than f/5.6 for consistent AF. Our advice: Try a 1.4X converter. If that doesn't do it, skip the teleconverter and crop for the framing you want.

B-ball, too!

Your response to the inquiry about low-cost alternatives to f/2.8 zooms for shooting indoor basketball (August 2008) missed the obvious. A 50mm f/1.8 prime is fast and inexpensive enough (especially used), and is an appropriate focal length for hoops. *Chuck Reynolds*
Poway, CA

That's a slam dunk, Chuck. Thanks!

Power outage

I have a Nikon Coolpix 3100 and would like to know if I can use a third-party CR-V3 lithium ion battery in it. *Kunio Matsumoto*
São Paulo, Brazil

If websites that sell replacement CR-V3s are correct, the answer is yes. Calcellular.com, for example, recommends its CS-Power brand CR-V3 batteries ($8, direct) for the 3100 Coolpix. If there's a problem, it could void the warranty, but your 3100 is almost certainly out of warranty anyway. You have another, more widely available power option: rechargeable AA NiMH cells.

Date line

My family has been using a digital camera for a while, but we really miss one of the functions that our film camera had: date stamps on the photos. Do any newer digital point-and-shoot cameras offer it?
William Cheng
Via e-mail

Sure. Many mid- and high-end digital compacts offer time/date stamps, but not necessarily at all resolutions. For instance, the Canon PowerShot SD770 IS Digital ELPH ($240, street) provides it, but only at the 1600x1200 midlevel resolution. The Fujifilm FinePix S8100fd ($340, street) offers it at all resolutions, as do many Kodak, Nikon, and Pentax mid- and high-end digital compacts. Before buying, check the specifications on the manufacturer's website. If you want to know when a specific photo was taken, you can always check the image file's metadata (also called file info) in almost any image editor.

Warmly yours

I created an action in Adobe Photoshop to warm up skin tones, and I use it for almost all my portrait subjects. Is there an easy way to do this in the camera through custom white balance? *Anita Riggs*
Brooklyn, NY

Try Warm Cards (www.warmcards.com). In varying shades of blue/green, the cards are custom white-balance targets that give you small or large warm shifts. Unlike your Photoshop action, which will introduce the same shift for all skin tones and ambient color temps, Warm Cards let you adjust the degree of warmth to suit the situation. They come in sets of eight targets (with two cooling and a neutral 18-percent gray card), plus a carrying case, for $45 (direct).

Crop knot

My Panasonic Lumix DMC-TZ3 gives me the option of taking photos using a 4:3 ratio, a 16:9 ratio, and a 3:2 ratio. To capture the entire scene, I have it set to 4:3, assuming that the other two ratios are crops into the 4:3. Is that correct? Or does the camera capture 16:9 and crop into that for 4:3? *Bob Garmise*
Westerville, OH

Since the 4:3 aspect ratio has the greatest pixel dimension, according to the camera's specs, that will give you the largest image area available for the TZ3.

CORRECTION

In a Tech Support explanation of the archival characteristics of plastic print sleeves (June 2008), we should have said PVC plastic sleeves could *stick* to prints, not *fade* them.

Got a question? E-mail us at PopEditor@hfmus.com (including your name and street address) or visit the Tech Support forum at www.PopPhoto.com.

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3 WAYS TO CLEAN A DSLR SENSOR

BY CANDY CUENCO

Getting dust on the filter covering your camera's sensor is inevitable, even if you rarely change lenses. There's almost as much conflicting advice about how to remove dirt from the sensor as there are products to do the job. Here are the three main approaches, along with a couple of affordable products to keep it clean:

1 **Send the camera to a pro.** This is your safest bet. If you send your DSLR to the manufacturer or a repair shop for cleaning, you're in the clear if something gets damaged. Take it into your own hands and mess up? You void the warranty. Of course, sending it out can be costly ($50 or more), and you'll have to live without your camera for a few days or weeks.

2 **Blow it off.** Proponents of the canned air method often use Falcon Safety Products' Dust-Off ($14, direct; www.falconsafety.com) to blow off the dust. The key when using any type of blower is to use dry, compressed air at a very low pressure (max. 20 psi). We suggest using a blower brush, with the brush tip removed, to avoid too strong a burst of air.

3 **Wipe it off.** There are plenty of sensor-swab products, so it's just a matter of finding the one you are most comfortable with. Dust-Aid (www.dust-aid.com) makes low-cost wet and dry wands, as well as cloth wipes. These methods are best for persistent spots and smudges.

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- Enhanced Digital filter
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Nikon D3

12.1 MegaPixels CMOS FX Format Sensor

- Two LiveView shooting modes
- Picture Control Settings
- Real-time Lateral Chromatic Aberration Correction

Nikon D200

10.2 Effective MegaPixels

- Shoot at up to 5 frames per sec.
- Rugged Magnesium .
- Nikon's exclusive 1,005-pixel 3D Matrix Metering II,
- Capture up to 1,800 images per batt. charge.

Nikon D300

12.2 Effective MegaPixels

- Continuous shooting up to 6 frames per second
- Fast, accurate 51-point AF with 3D Focus Tracking
- Two LiveView shooting modes
- New Picture Control settings

Nikon D80

10.2 MegaPixels CCD, Nikon's exclusive 3D Color Matrix Metering II assures accurate exposures along with Variable-Size Center- Weighted Metering and a choice of 11 Spot Meters.

Nikon D40

6.1 MegaPixels Digital SLR Camera Outfit, w/18-55mm f/3.5-5.6G ED II AF-S DX Zoom Nikkor Lens - USA Warranty The large 2.5-inch LCD monitor enables image preview at up to 19 times magnification

Nikon D60

10.2 MegaPixels

- Outfit Includes AF-S DX-NIKKOR 18-55mm
- Fast Startup and Split-Second Shutter Response
- Active Dust Reduction with Airflow Control
- Bright, 2.5-Inch Color LCD Monitor

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- 2.5" LCD Screen

Canon PowerShot SX100 IS DIGITAL CAMERA

8 Mega Pixel,
- 10x Optical Zoom Lens
- Optical Image Stabilizer
- 2.5" LCD Screen

Canon PowerShot SD1100 IS DIGITAL ELPH

8.0 MEGAPIXEL
- 3x Optical Zoom Lens
- 4x Digital Zoom,
- 2.5" LCD Screen

Canon PowerShot SD870 IS DIGITAL ELPH

8.0 Megapixel,
- 3.8x optical
- 4x digital zoom,
- 3.0" LCD

Canon PowerShot SD790 IS DIGITAL ELPH

10 Megapixel
- 3.x Optical Zoom Lens
- 4x Digital Zoom,
- 3" LCD Screen

Canon PowerShot A650 IS DIGITAL CAMERA

12.1 Megapixel
- 6x Optical Zoom Lens
- 4x Digital Zoom,
- 2.5" LCD Screen

Canon PowerShot SD890 IS DIGITAL ELPH

10.0 Megapixel
- 5x Optical Zoom Lens
- 4x Digital Zoom,
- 2.5" LCD Screen

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- 4x Digital Zoom,
- 2.5" LCD Screen
- Optical Image Stabilizer

Canon PowerShot A580 DIGITAL CAMERA

8.0 MEGAPIXEL
- 4x Optical Zoom Lens
- 4x Digital Zoom,
- 2.5" LCD Screen

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- 4x Digital Zoom,
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10.1 effective MegaPixels
18x optical Zoom
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9.0 effective MegaPixels
- 3x optical Zoom-Nikkor glass lens,
- 3.0 LCD, VR Optical Image Stabilization

Nikon COOLPIX S210

8.1 effective MegaPixels
- 3x Optical Zoom
- Incredible, Bright 2.5-inch High Resolution LCD

Nikon COOLPIX S520

8.1 effective MegaPixels
- 3x Optical Zoom
- 2.5-inch High Resolution LCD

Nikon COOLPIX S52c

9.0 effective MegaPixels
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- 3.0 LCD, VR Optical Image Stabilization
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Nikon COOLPIX S510

8.1 MegaPixels
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VR Optical Image Stabilization
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12.1 Effective MegaPixels
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VR Optical Image Stabilization,

Nikon COOLPIX P50

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- Electronic VR Image Stab.
- Bright 2.5" High Resolution LCD

Nikon COOLPIX S600

10. MegaPixels
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- 4x Optical Wide-Angle Zoom
- Optical VR Image Stabilization

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- 4x Digital Zoom
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Kodak

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- 5x optical zoom
- 30-150mm 35mm Equiv
- 2.5" LCD Screen,

Kodak

EASYSHARE M853

- **8.2 Megapixels**
- 3x Optical Zoom,
- 4x Digital Zoom,
- 2.5" LCD Screen,

PENTAX

OPTIO E50

- **8.0 Megapixels**
- 3x optical,
- 4x digital,
- 2.4" LCD,

FUJIFILM

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SAMSUNG

NV-30

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- 2.5" LCD Screen,
- Dual Image Stabilizer
- Face Detection

CASIO

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Panasonic

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Kodak

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PENTAX

S12

- **12.0 Megapixels**
- 3x optical,
- 6x digital,
- 2.5" LCD,
- Internal memory: 21 MB

FUJIFILM

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BY THE BOOK

COMPILED BY KATHLEEN DAVIS

BRING ON THE NOISE

While most photographers see digital noise as a bad thing, there are times when intentionally including some can work. To achieve these effects, you'll need to use noise reduction software on a portion of your image. Here are examples of "good" noise:

- Exposing for the rich colors in a sunset will likely give you some noise, but leaving it in the entire scene except for the disc of the sun itself will create visual impact.
- The long exposure necessary to capture star trails will give you a noisy image. You might need to keep the noise in the sky to achieve crisp star trails, but try eliminating it from the foreground elements.

ADAPTED FROM *PRACTICAL ARTISTRY: LIGHT & EXPOSURE FOR DIGITAL PHOTOGRAPHERS* BY HAROLD DAVIS (O'REILLY, 2008; $30)

CHILD'S PLAY

They grow up too fast, so why waste time on bad photos of your kids? Many of these tips will come in handy with older subjects, too.

- **Focus on feeling.** The main difference between a snapshot and a portrait is thoughtful composition, and the most important part of a compelling composition is emotion. (Kids don't hide much.) Think about what part of the child's personality you want to convey, or what larger message or story you're telling.
- **Keep it simple.** Show only what tells the story and nothing else. This often means getting really close—don't be afraid to photograph only parts of your subject (such as a newborn's toes or wrinkles).
- **Use negative space.** Placing a child slightly off-center in a larger background of color, for example, ensures a clean composition and leads the eye right to your subject.

ADAPTED FROM *PHOTOGRAPHING CHILDREN PHOTO WORKSHOP: DEVELOP YOUR DIGITAL PHOTOGRAPHY TALENT* BY GINNY FELCH AND ALLISON TYLER JONES (WILEY, 2008; $30)

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IOMWS321M

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QUOTES

"To me, to make a picture is a necessity. The reason I'm making pictures is out of a necessity to order the world, which is really ordering myself." **AARON SISKIND**

"Straight photography, tight as sonnet-form, is all the scope I need...Photography is the transforming act of the photographer—as a caterpillar eats green leaves and is changed into a butterfly—his body is turned into a body of photographs—the corpus." **MINOR WHITE**

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TAYLOR SUMMACH

"This was at a friend of mine's house [in Saskatoon, Saskatchewan, Canada]—he lives in one of those buildings. I'd thought about taking that picture for a long time before I actually did it. I really wanted to go wide-angle, but I didn't have the right lens. That day, I really liked the light and how ominous it looked, and I had a borrowed Olympus E-3 with a 12–60mm f/2.8–4 Olympus Zuiko lens. I canted the angle by getting down to about knee-level and tilting the camera upward. In postprocessing, in Adobe Photoshop CS3, I adjusted Levels, Curved it, and did basic color corrections. I wanted to bring the sky down a bit more because it had that threatening quality that I wanted to bring out, and I just left the buildings as is."

WWW.FLICKR.COM/PHOTOS/SUMMACHPHOTO

ROBERT KNIGHT

© Maryanne Bitham

Rock photographer Robert M. Knight has a nose for the blues—that is, for blues-rock guitar virtuosos. Since starting his photo career as a teen in 1968, Knight has befriended and photographed the genre's pantheon—Jimi Hendrix, Jeff Beck, Jimmy Page, Eric Clapton, Albert Collins, Carlos Santana, Stevie Ray Vaughan—having discovered many before they were household names. "It's a horizontal line," he says of the guitar elite, "because each of them has some redeeming thing that's made them special." His own criteria? "I'd never shoot an artist or a band that I didn't like," he replies.

Knight says his day job as a commercial photographer "has allowed me to enjoy the avocation of shooting all this music." Though much of his rock catalog has become well-known over the years, even more stayed in the vaults. That's about to change. This fall a new book of his work: *Rock Gods, Forty Years of Photography*, will be published by Palace Press's Insight Editions (insighteditions.com). His limited-edition prints will make the gallery circuit (limelightagency.com). And Knight's remarkable rock-and-roll journey is the subject of a new film, *Rock Prophecies*, which will debut at film festivals and other venues this fall (nikonrocker.com).

"All my main guys have come forward to be in the film: Jeff Beck, ZZ Top, Steve Vai, Kenny Wayne Shepherd, Robert Cray—the list goes on of who's in it," Knight says. The film also introduces new talent such as Panic at the Disco, Sick Puppies, and 17-year-old Texan guitar whiz Tyler Dow Bryant. "This kid will be the next guitar hero," Knight predicts.

Knight relies on an easy rapport with musicians to gain trust. "I have a social interaction with most of these artists, and a lot of times I don't take my camera out of the bag," he says. "But when I pull it out, they know I'll do what it takes to make them look good. It's an unspoken agreement."

Knight's gear of choice has always been Nikon. "They're so rugged," he says. "I've dropped them over the years and had various catastrophes happen and picked up the camera and lens and they still work!" Having gone digital with the Nikon D200 and now the D3, he carries an AF Zoom-NIKKOR 80-200mm f/2.8D ED and an AF-S DX NIKKOR 17-55mm f/2.8G IF-ED lens to concerts. "I love shooting live shows," he says, "but offstage candid is where the value is. The collectors' stuff that's going to hold its value is the more intimate, personal, offstage imagery." And if anyone knows how to get that, it's Robert M. Knight.

To hear a live interview with Robert Knight and view more of his images, visit **www.NikonLive.com**.

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